

# SCREENLAND

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It is a fact that men and women of the most refined character, leaders in society, in business, in club life, or the stage, wear reproductions of their magnificent and costly jewelry more frequently than they do the genuine. So skillfully do modern artisans make these reproductions that they deceive the eye of all but the expert in precious stones. Artex rings are of that type and should by no means be confused with the host of imitation stones so widely offered the public. They are re-creations of the most expensive and exclusive platinum designs. The stones are of full and perfect cut, with the true blue-white diamond radiance and brilliancy. You will be proud of your Artex Ring and you can wear it without the slightest fear of its being recognized as a reproduction.

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*Be sure to send ring size, or measure with strip of paper.*

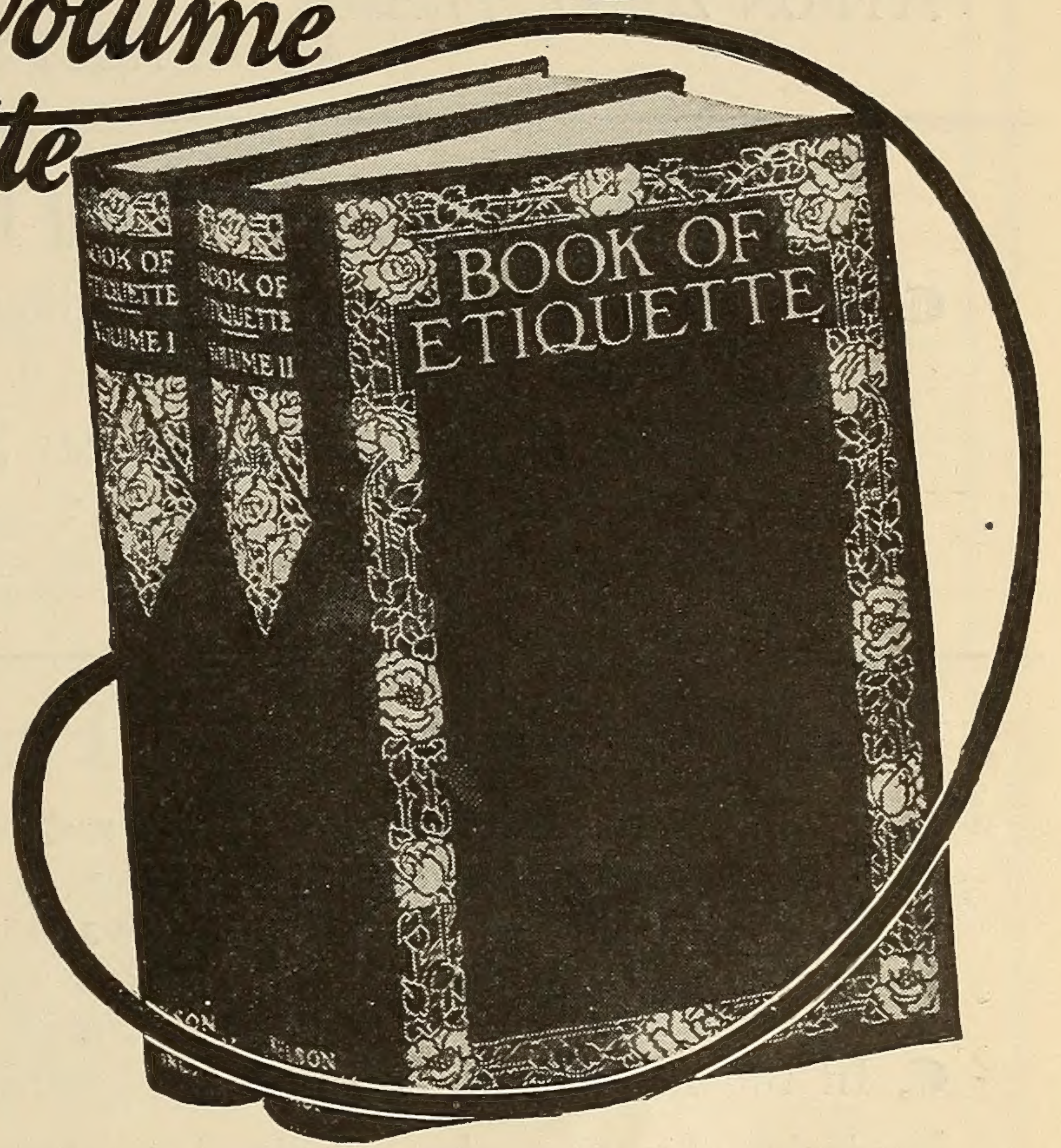


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☞ The real story of the young star's life will be told in the February *SCREENLAND* for the first time

*By Frederick James Smith*

☞ This will be the third of *SCREENLAND*'s remarkable chronicles of the stars, presenting the never-before-published episodes and anecdotes of the screen favorites. ☞ Read the real life story of Gloria Swanson in this issue and order your February copy now.



Richard Barthelmess

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Cover Design for this Issue Painted by Rolf Armstrong



# The Public

*Becomes a real partner  
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PARAMOUNT has become the biggest motion picture organization only through its ability to please the public consistently over a period of years.

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If you were making motion pictures how would you check up what the public wanted? You would eagerly read box-office records, theatre-managers' reports, critics' reviews, searching always for that all-important thing—public opinion.

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Now Paramount intends to make the public a real partner!

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With this plan Paramount will secure in advance a thoroughly representative public verdict on every Paramount Picture put out.

Here, then, is a real, a tremendous incentive for bigger and better pictures.

Here is a real guide along the path toward the production of photoplays the public truly wants in the months to come.

You who buy your entertainment, you who pay for your motion picture going, are entitled to know and to choose in advance exactly what pictures you want to see!

The result of such a plan means that Paramount Pictures in future will be patterned along lines of known public approval, and that it will be practically impossible for pictures to reach the screen that do not have that public approval.

Paramount asks you to watch your local newspapers closely for the announcement of the demonstration theatre in which productions will be proven out in your city. We want a frank expression of opinion through your theatre manager as to their merits.

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We hope to receive from you, the buyers of entertainment, comments and suggestions that will be of untold value in planning your entertainment for the future.

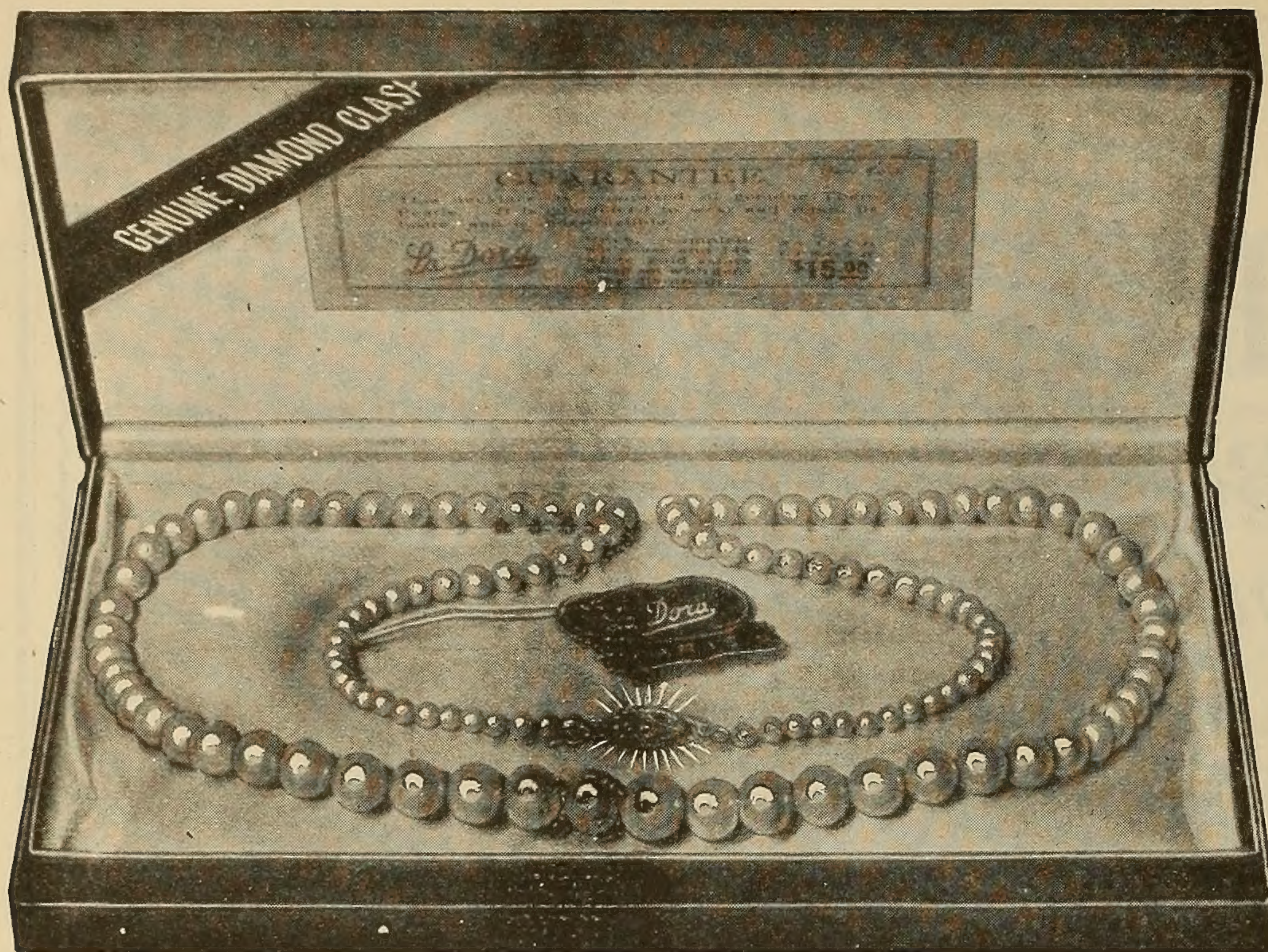
## Paramount Pictures



FAMOUS PLAYERS-LASKY CORPORATION  
ADOLPH ZUKOR, President  
NEW YORK CITY







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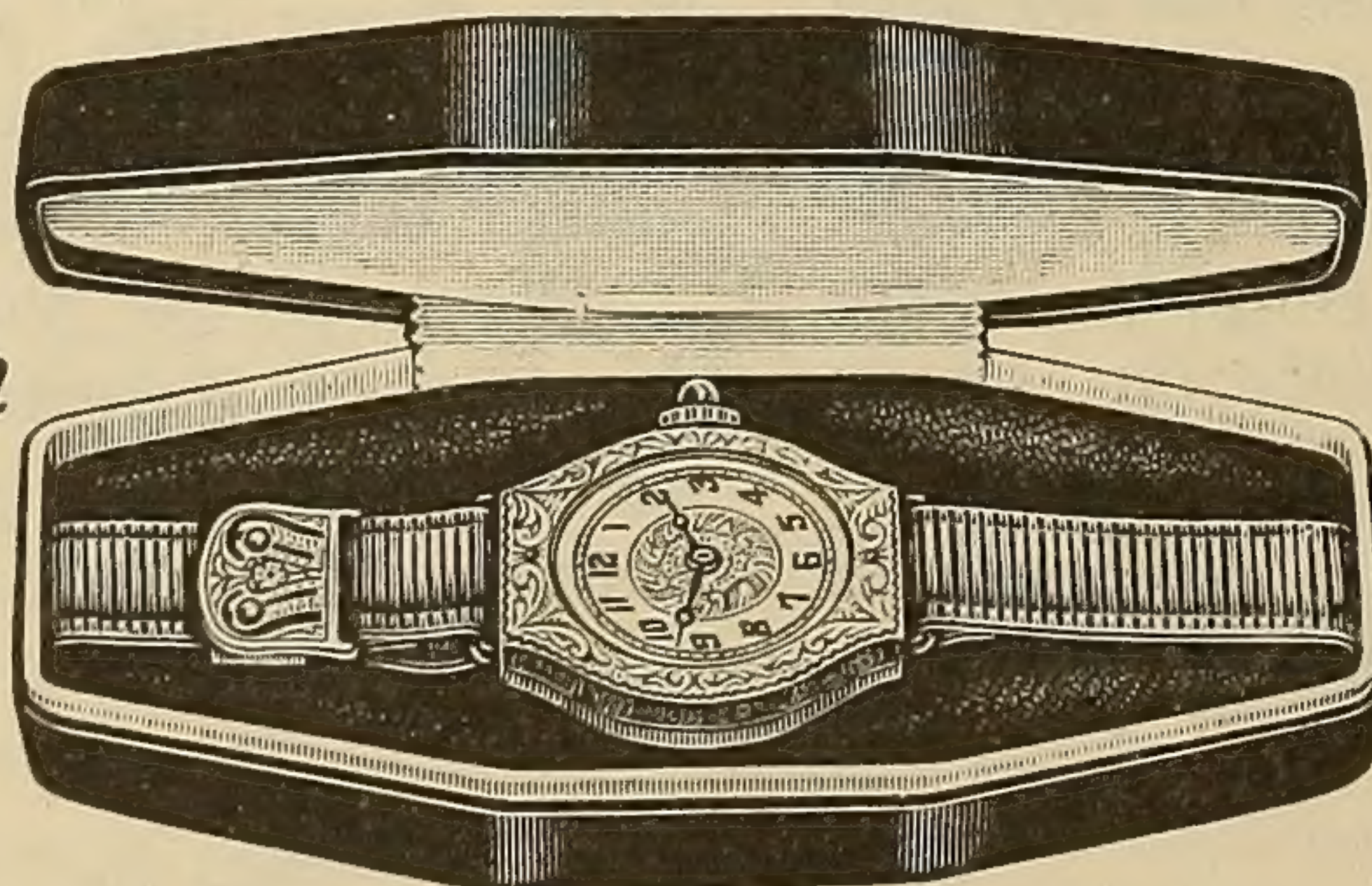
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## The Editor's Letter Box

SCREENLAND wants its readers to write about motion pictures—and the best contributed letters will be published in this department. All published letters will be paid for as regular contributions. SCREENLAND is creating this department in order to be in immediate touch with its readers. It wants YOUR opinion—and it will pay YOU for it.

Address all letters to THE EDITOR'S LETTER BOX, SCREENLAND, 119 West 40th Street, New York City.

### THE EDITOR'S LETTER BOX, SCREENLAND.

To me there is one factor the motion picture of today needs above all others. Mechanically there is nothing to be desired. As a whole, the acting is up to standard and comparable to that of stage productions. There is no lack of money to make production what it should be. In my opinion, the one outstanding feature that will work for the betterment of pictures is better stories. The public has been fed up on screen spectacles. The close-ups of the pretty blonde star now fail to satisfy the screen going public. A good story poorly acted is better appreciated by the average audience nowadays than a bad story well acted.

The story is the very bones, the acting, atmosphere and other qualities together are the flesh. Without the bones, the others amount to naught. It matters little to the picture going public whether it cost a million dollars or a thin dime to film a picture. The story is the thing. The sooner producers realize that fact the better.

Producing companies are given to too much imitating. Let one producer film a certain type of picture that makes a hit and within a few months dozens of imitations flare up. Screen wiseacres, too, are plentiful but they often delude themselves. They tell you this type or that type of picture is taboo—until along comes a production to prove them wrong, and then they fall in line. It was not so long ago that they were posting huge, scarlet-hued warnings against costume plays, nevertheless, *The Covered Wagon*, *The Hunchback of Notre Dame*, *Little Old New York* and others are packing them in. It merely took a German film to waken the American producers to the possibilities of the costume play. But even now, events in that direction point to overproduction—and consequent "killing"—of that particular type. There are entirely too many followers and not sufficient leaders in the motion picture field.

The producer's inconsistency is glaringly evident when he pays the author \$500 or a \$1000 for a story and then goes out and spends \$400,000 in "shooting it." If that producer would only pay a capable writer \$25,000 for a story really worth that amount a much better picture.

(Continued on Page 8)



# You Pay Only \$5.00 to Develop Big Muscles and Great Strength

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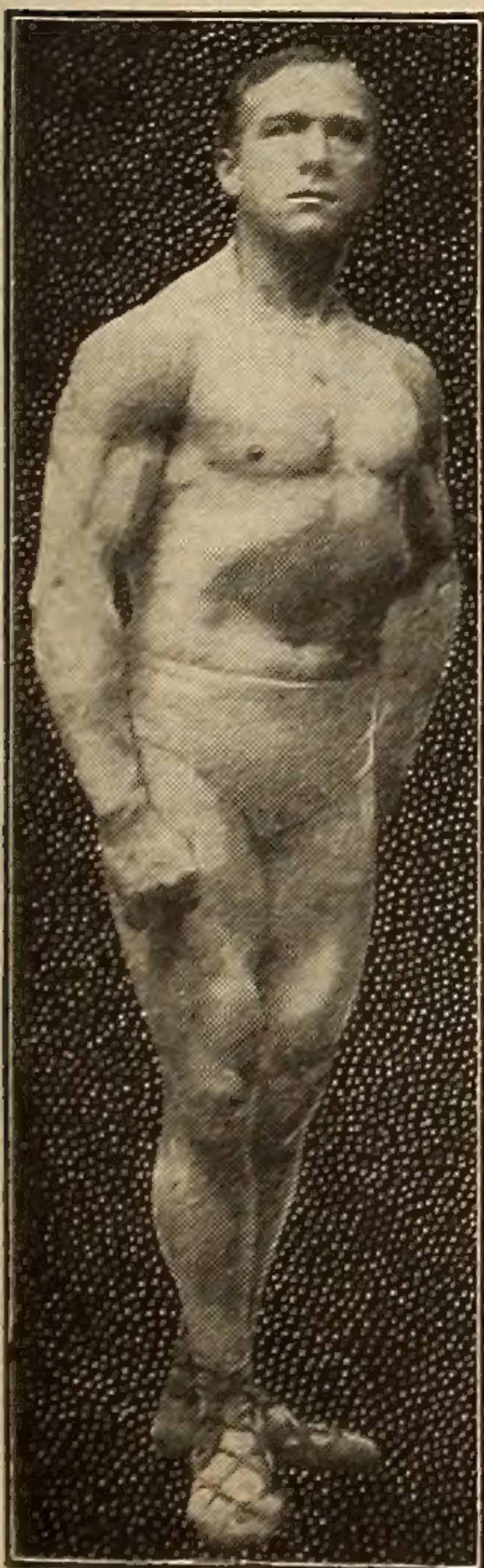
**Y**OU know how quickly the man of strength makes a "hit" with the girls. You know how quickly the husky, healthy fellow forges ahead in business. Everybody just seems anxious to make life easy for him because they admire his great strength. They'd rather be on his friendly side because, deep in their hearts, they are afraid of his muscular powers.

But the thin arm, hollow chested chap is shoved and pushed around. No one pays any attention to his wants—everyone sneers at him. And he doesn't dare say his soul is his own because he hasn't strength enough in his arms and chest to back up his demands or to avenge insults and injustices. He must suffer in silence whatever the strong do to him.

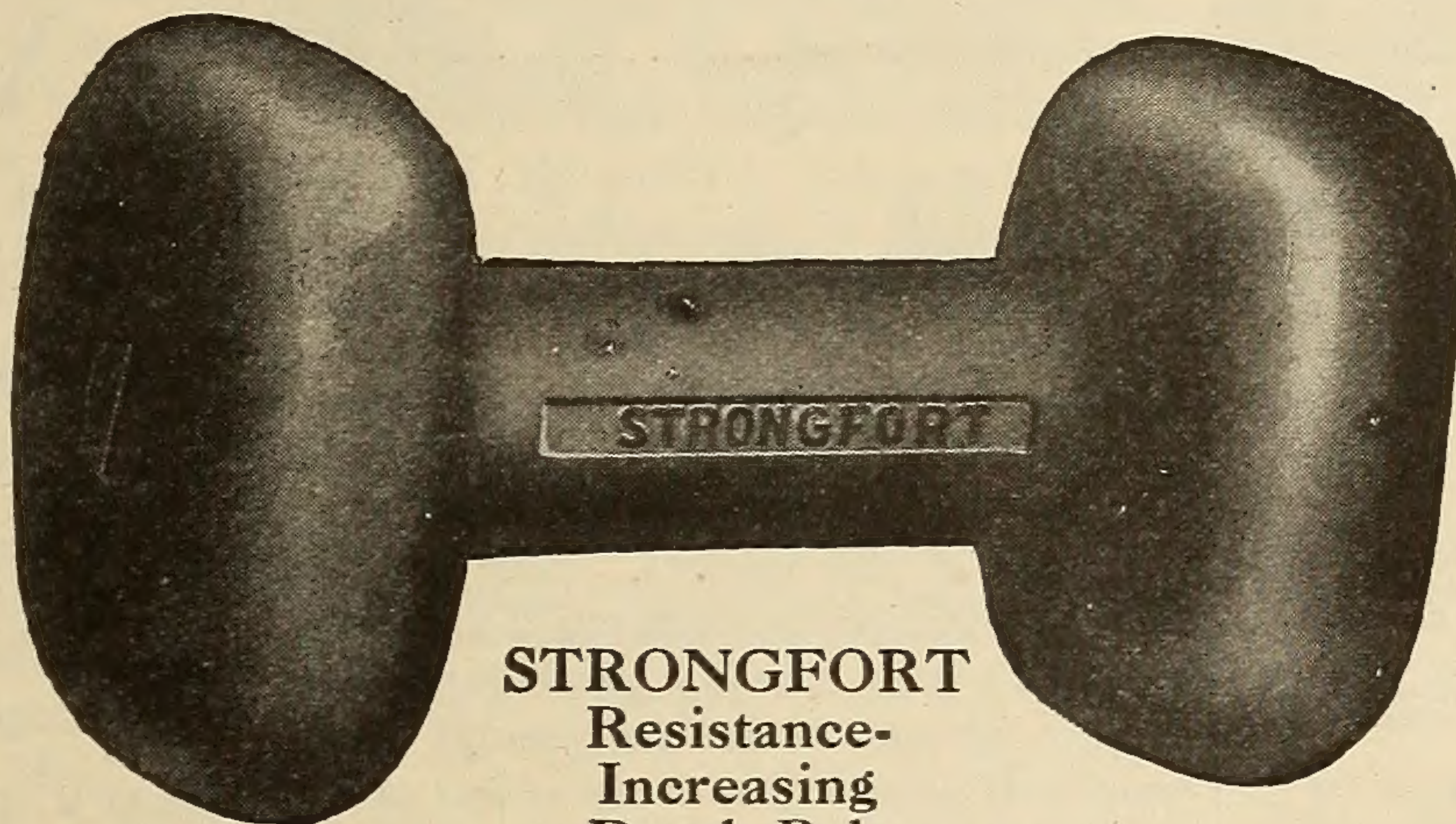
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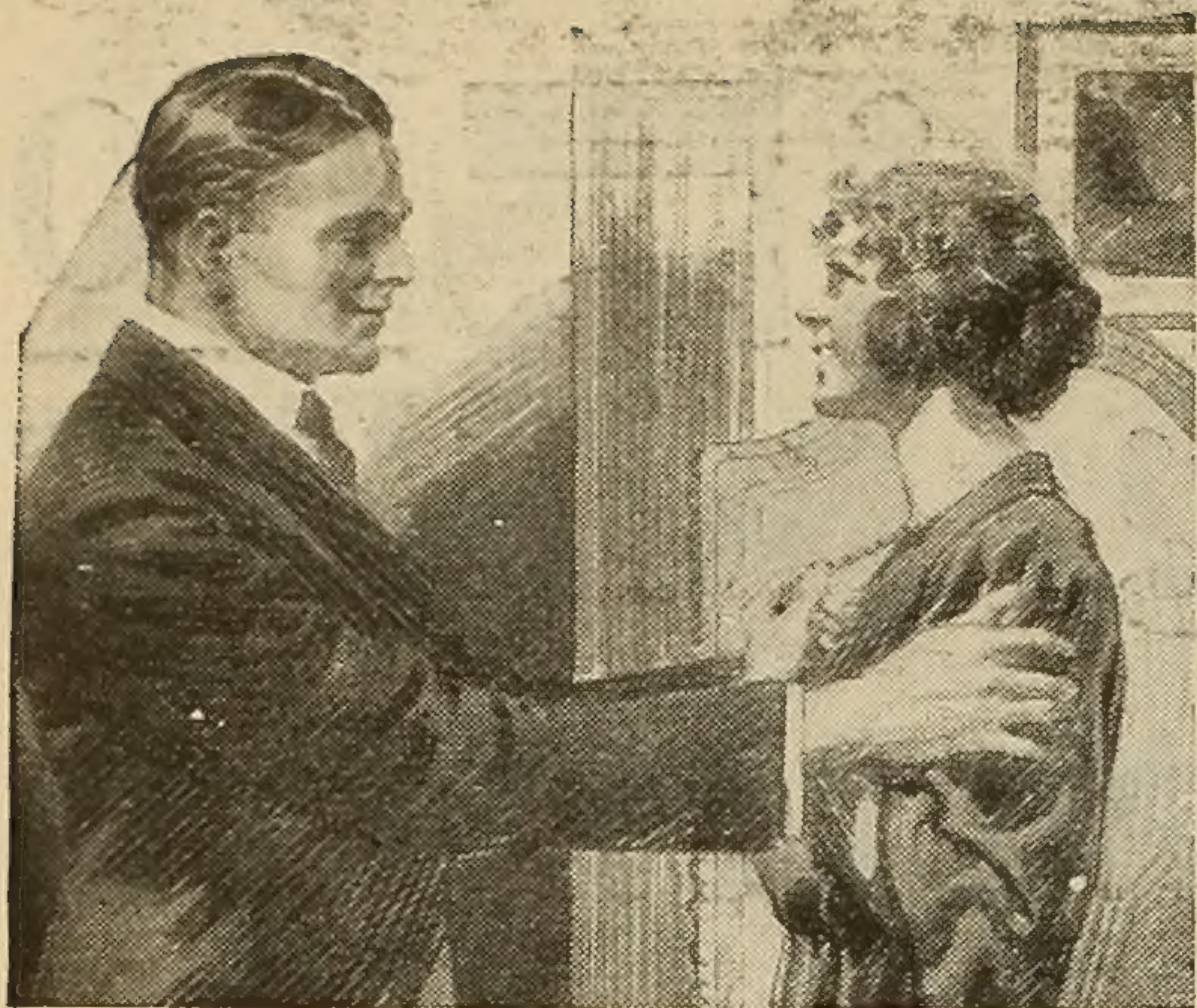
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ture could be filmed for less than half the \$400,000. Yet the producer seems to prefer paying a small sum for a poor story and then tries to make something out of it by building it into an expensive spectacle. The public is entitled to wholesome, human interest stories. Will the producers ever measure up to the public's expectations?

FRANK G. DAVIS

441 East Wolfe St., Harrisonburg, Va.

### THE EDITOR'S LETTER BOX, SCREENLAND

I warn you, this will be a long letter. If you wish to publish any part of it I shall be grateful for the space. If not, I shall at any rate have satisfied my long-felt ambition to write and explain to the world just what is wrong with the movies. But first I must pause and congratulate SCREENLAND on its new contributors—Delight Evans, Robert E. Sherwood, Gladys Hall, Frederick James Smith, Grace Kingsley and Harriette Underhill—some lineup! Long may you flourish!

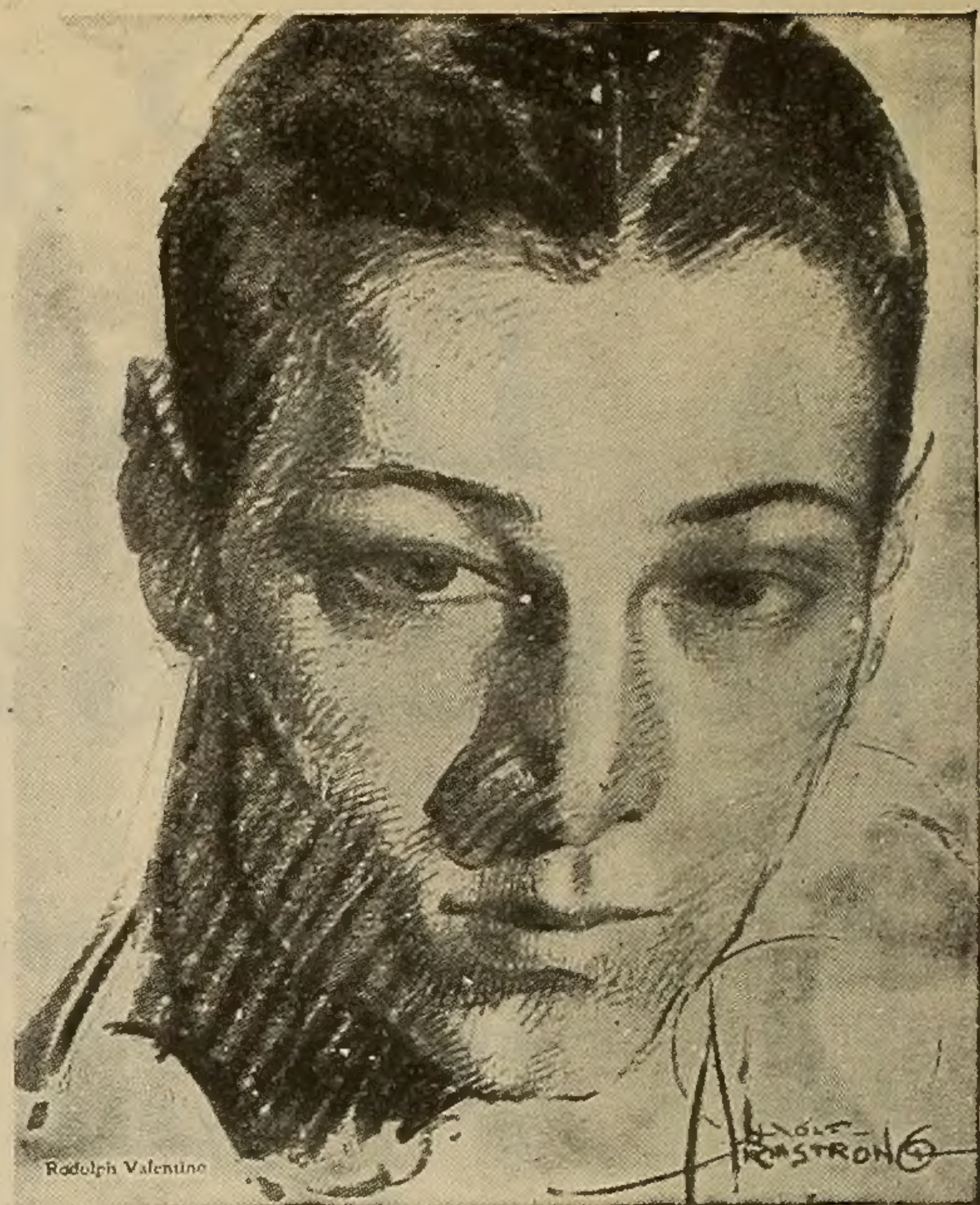
Well, here we go. What's the matter with Paramount? I think Mr. Frederick James Smith hit the nail on the head when he said that too much attention is being paid to such details as lighting, staging and photography. Mr. Smith didn't mention the Zukor organization in his article, but I think they are the worst offenders in this respect. Everything is so cut and dried; so darn much efficiency! I haven't seen a really good Paramount picture for ages (with the possible exception of *Hollywood*) and can count on the fingers of one hand all the enjoyable ones I ever saw—*What Every Woman Knows*, *Blood and Sand*, *Sentimental Tommy* and *The Covered Wagon*—which, by the way, I haven't seen yet but expect to enjoy.

Universal certainly has improved a lot lately. *The Flirt* was good and most people thought that *Merry-go-Round* was splendid, although I viewed it rather indifferently.

Christie Comedies don't get half enough praise from the critics. Even when the action isn't uproariously funny the subtitles are. Those sub-titles invariably get a laugh out of any audience. Some of the stock actors on the Christie lot are great—there's one big fellow in particular (looks like Earl Rodney) who is a scream with his weird make-ups.

Hal Roach's Gang are a great bunch, too—Micky and Little Farina in particular.

I am awaiting eagerly Lois Weber's next picture. Those domestic dramas she did with Claire Windsor and Louis Calhern in the leading roles were little masterpieces. It takes a woman to make a set look like a real home; the sets in her pictures invariably looked real and the people seemed real and the stories natural. As far as I am concerned, Lois Weber can take a seat in the front row where Eric Von Stroheim, Charles Brabin, Fred



## Rodolph Valentino

A limited quantity of art studies in full color of the above cover by Rolf Armstrong, have been printed for private distribution. They are reproduced upon heavy pebbled paper, suitable for framing, or as a Christmas gift.

Mr. Armstrong is famous as a painter of beautiful women, but in producing his much talked-of series of star covers for SCREENLAND, he has outstripped all his previous efforts.

Connoisseurs of art and admirers of the screen's celebrities will cherish this series. It is for their benefit that this limited edition of five hundred special prints is being run off each month as the covers appear on the magazine. All lettering has been eliminated and the cover alone stands forth in all its brilliant coloring. It is a piece of art worth keeping and framing; an ideal Christmas gift.

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Niblo, Rex Ingram, John S. Robertson, Henry King, Marshall Nielan and James Cruze sit. D. W. Griffith has a back seat as far as I am concerned, and will continue to have one until he makes another good picture, which I am afraid he can't do without Lillian Gish.

Why doesn't some enterprising producer try to lure Joe Cook into the movies? He is a wonderful pantomimist, and if he were allowed to write his own sub-titles and think up gags he would have his audiences in stitches. If that powerful imagination of his could be harnessed and put to use in pictures, there might be more hope for the future of the moving picture.

Now, I'm going to explode! Can something be done about Mae Murray? She's a menace to the more-or-less intelligent public. I suggest that a society be formed for the suppression of her pictures, and am sure that Robert E. Sherwood would gladly take the presidential chair. I hereby apply for the position of aide-in-chief to Mr. Sherwood in his humane work. I went hopefully forth to see Mae Murray's most recent effort—"effort" is good—*The French Doll*, and had to walk out at the end of the third reel—I was nauseated.

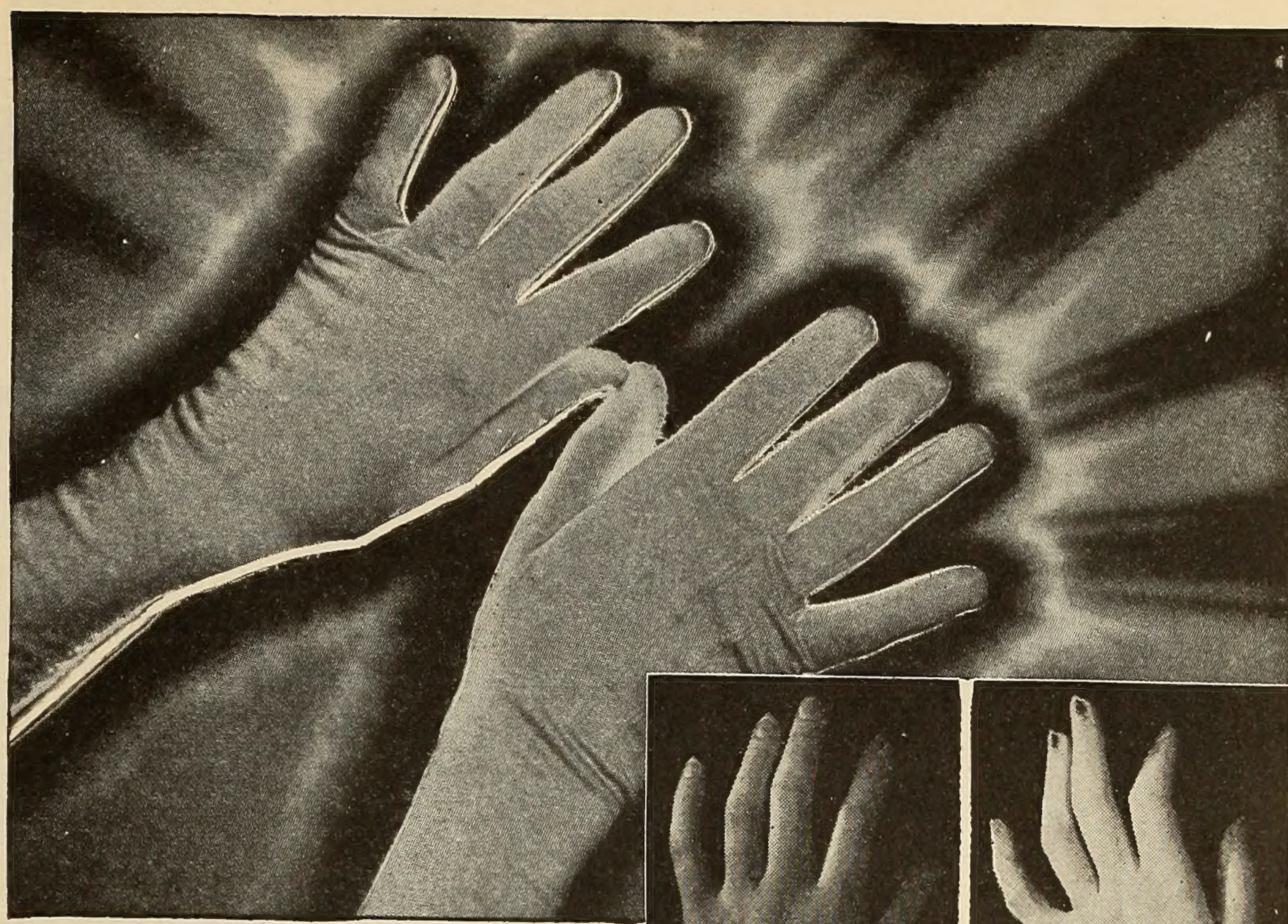
Now for a few pleasant remarks. Forthwith is my list of the *real* actors and actresses in pictures, in about the order in which I regard them: George Arliss, Lowell Sherman, Laurette Taylor, Lillian Gish, Norma Talmadge (in spite of the titles and sub-titles of her pictures), Leatrice Joy, Charles Emmett Mack (so miscast in "The White Rose!"), Alice Terry, Ford Sterling, Lew Cody, Jackie Coogan, Richard Barthelmess and Lloyd Hamilton. And here's my list of the ten best pictures to date: *Disraeli*, *Nanook of the North*, *Broken Blossoms*, *Minnie*, *The Flirt*, *Peg o' my Heart*, *Driven*, *The Three Musketeers* and *The Famous Mrs. Fair*. Only nine—excuse me!

MURDENA M. MACGREGOR  
1126 Moyer St., Pittsburgh, Pa.

THE EDITOR'S BOX,  
SCREENLAND.

Why do authors allow such wholesale mutilation of their best novels? Of course, the answer comes to me immediately—money. But what I can't understand is how they can stand to see their stories changed so! How can they bear to see their brain-children made unrecognizable by the awkward hand of some bungling director? Take for an example, *Main Street*. Sinclair Lewis put out a great work—a book that will last. I predict that to the future generation he will be what Dickens is to us. With his mass of detail he gives us, and the generations to come, an authentic picture of the small western town as it is today.

(Continued on Page 14)



# MAGIC GLOVES

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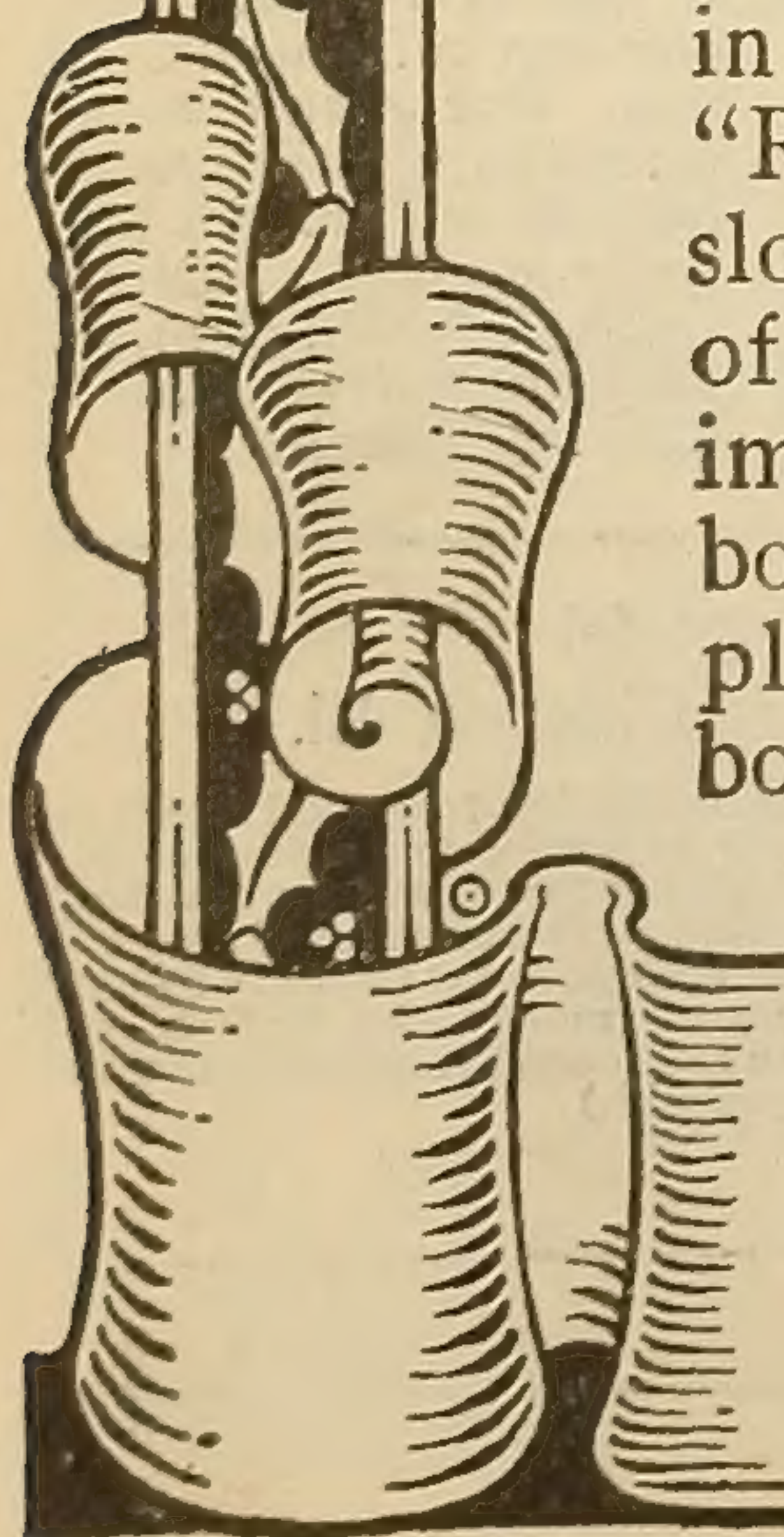
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# ROLF ARMSTRONG *paints* RUDOLPH VALENTINO

*in words*

*By Rolf Armstrong*

**A**N ancient Chinese mask looks down from my studio wall—slant-eyed, sphinx like. Along the sunny quays of the Mediterranean, I have seen groups of swarthy, vivid Italian and Spanish sailors.

A torreador, small flat ears of an angry bob-cat, brushed my shoulder as he left the reddened bull-ring.

I can tell when a boxer first senses that his opponent is helpless. The eyes that direct the knock-out.

Valentino recalled these things to my mind, in my first glance at him. Immediately I knew that here was not merely the talented actor, nor the screen's most famous lover, but a man of unique, and subtle individuality, with strange power to stir the imagination. The oddly varied memories he stirred in me had, after all, one quality in common—intensity. And Valentino is intensity incarnate.

This, then, was the keynote of my portrait. To accentuate this characteristic, I invented a technique of severe simplicity, and a pose, and line composition calculated to climax in his smouldering eyes.

In my sketch I endeavored to indicate, not only the mere arrangement of his features, so familiar from countless photographs, but that underlying spirit that no camera can reproduce. I hope I have interpreted both his force and his sensitiveness, and some exotic tang. The portrait is unconventional; it leaves much to the imagination. Necessarily so. For that is Valentino.

## Directory of New York Speaking Theaters

**APOLLO—Poppy.** A clean and altogether delightful musical entertainment, with W. C. Fields as a medicine show faker, a delight.

**BELMONT—Tarnish.** An interesting new play by Gilbert Emery, author of *The Hero*. Ann Harding is excellent.

**BIJOU—The Whole Town's Talking.** A lively biff-bang farce, aided by Grant Mitchell.

**BOOTH—The Seventh Heaven.** One of the long run hits of New York, with plenty of Parisian atmosphere.

**BROADHURST—The Dancers.** Gilbert du Maurier's sentimental melodrama of our jazz age, ably acted by Florence Eldredge and Richard Bennett.

**CASINO—Wildflower.** One of the year's musical hits, with admirable music and a good cast.

**COHAN—Adrienne.** Amusing musical entertainment, with Richard Carle and Billy V. Van.

**COMEDY—Children of the Moon.** An odd drama built about family insanity. Has attracted considerable attention.

**CORT—The Swan.** Molnar's brittle and brilliant comedy of love and royalty. The most distinguished offering of the new season. Superbly played, particularly by Eva Le Gallienne, Basil Rathbone, Philip Mervale and Halliwell Hobbes. Don't miss this.

**EARL CARROLL—Vanities of 1923.**

Bright and vivacious musical show, with the whimsical Joe Cook. More undress here—and of prettier girls—than in any other show in New York just now.

**ELTINGE—Red Light Annie.** Brisk melodrama of *The Deep Purple* school, with Mary Ryan.

**EMPIRE—Casanova.** Slender but picturesque play built about the famous eighteenth century lover. Lowell Sherman has interesting moments.

**FORTY-EIGHTH STREET—Zeno.** Full of battle, murder and sudden death. Almost the ultimate in mystery dramas for such as likes 'em.

**FORTY-NINTH STREET—For All of Us.** A typical William Hodge—podge melo-drama.

**FRAZEE—The Deep Tangled Wildwood.** The newest Kaufman-Connelly comedy.

**GAIETY—Aren't We All?** A pleasant English comedy with Cyril Maude doing unusually well.

**GARRICK—Windows.** A John Galsworthy comedy and, consequently, well above the average.

**GLOBE—Stepping Stones,** with Fred Stone. A Jerome Kern musical entertainment that lives up to Stone traditions.

**HARRIS—The Nervous Wreck.** Owen Davis' laughing [Continued on next page]



hit of the new season. Cast headed by Otto Kruger and June Walker.

**HENRY MILLER'S**—*The Changelings*. An intelligent comedy and an interesting cast, numbering Blanche Bates, Henry Miller, Ruth Chatterton, Laura Hope Crews, and Geoffrey Kerr.

**KLAW**—*Nobody's Business*, with Francine Larrimore. Light and amusing.

**KNICKERBOCKER**—*The Lullaby*, starring Florence Reed. A punchy and exceedingly daring drama by Edward Knoblock with Miss Reed doing vigorous work.

**LIBERTY**—*The Magic Ring*, with Mitzi. Musical entertainment by Zelda Sears.

**LITTLE**—*Chicken Feed*. An amusing small town comedy by Guy Bolton and Winchell Smith. Apparently a hit.

**LONGACRE**—*Little Jessie James*. A musical show that isn't so much different, but it has a Paul Whiteman band.

**LYCEUM**—*Little Miss Bluebeard*, with Irene Bordoni. An Avery Hopwood comedy lifted to high interest by the vivacious Miss Bordoni.

**MAXINE ELLIOTT'S**—*Rain*, with Jeanne Eagels. This absorbing drama of the South Seas is still the biggest thing in town. A big drama superbly acted by Miss Eagels.

**MOROSCO**—*Scaramouche*. Rafael Sabatin's novel done into a stage play to challenge comparison with Rex Ingram's movie. But not so good by a long shot. Sidney Blackmer has the principal role.

**MUSIC BOX**—*Third annual revue*. One of the biggest hits in town, beautiful and entertaining. Strong cast, with Grace Moore running away with the big individual hit.

**NEW AMSTERDAM**—*Ziegfeld's Follies*. The newest edition of this annual and, of course, one of Manhattan's institutions.

**PLAYHOUSE**—*Chains*. Strong drama by Jules Eckert Goodman, with the promising Helen Gahagan in the leading role.

**REPUBLIC**—*Abie's Irish Rose*. This Irish-Hebrew hokum is still running, the marvel of two stage seasons on Broadway. Why? Don't ask us.

**RITZ**—*In Love with Love*. Pleasant evening assured, what with Lynn Fontaine and her efficient associates.

**SELWYN**—*Battling Buttler*. Another girl show, but with considerable speed.

**SHUBERT**—*Artists and Models*. Rough burlesque and the gals undressed to the limit. Just the show for the buyers visiting Manhattan.

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**WINTER GARDEN**—*Greenwich Village Follies*. Beautiful, colorful and lavish. Typical John Murray Anderson girl show.

## Editor's Letter Box

—From Page 9

But what did the screen do to it? They ruined it—absolutely! If it had not been for Miss Florence Vidor's fine, sympathetic portrayal of Carol, I could not have sat through the picture. The screen showed the "Gopher Prairie" people to be ridiculous caricatures of the real, small-town person. They did not ring true. And instead of showing Carol's fight against the smug, provincialism of the people, instead of showing her fight with herself for contentment, it made her affair with the young Swede the whole plot of the production! And that absurd, theatric, anti-climax when the villagers confronted Carol and Erik! Why must there always be a big (?) scene? And when so many directors are looking for "heart interest"—why ignore the scenes telling of the death of Bea Sorenson and her baby, and later, the pitiful funeral?

Now, Arthur Train's splendid story, *His Children's Children*, is being filmed. I don't believe I shall go to see it. I don't want any more illusions shattered!

Why are the Universal people not giving Eric von Stroheim any credit for his share in the producing of *Merry-go-Round*? Surely he deserves some. It is a simple matter to pick out the scenes he directed. They are filled with his European sophistication. They shine with a clear, hard, cruel brilliance. Rupert Julian has undoubtedly finished the production to the best of his ability, and his effort is commendable, but, what would he have done if he had had the story from the first? It is quite obvious that Mr. von Stroheim selected both story and cast. They are both typically "von Stroheimish." It does not seem to me that Universal is acting quite fairly in this matter.

But at least we have *Greed* to look forward to.

Why does not Mr. Griffith do something worthwhile again? Does he expect to ride along now on his reputation? And isn't it about time he got away from his invariable theme—the down-trodden heroine? Mr. Griffith is capable of great things—lets see them!

(MISS) MURIEL MARGARET HARRIS  
67 Shannon St., Toronto, Ontario, Can.

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**SCREENLAND MAGAZINE**  
119 West 40th St. New York City



# SCREENLAND *for* JANUARY



EDWARD THAYER MONROE

## GEORGE JEAN NATHAN

**U**Mr. Nathan is the best known dramatic critic in America. Following its policy of securing the foremost writers Screenland has signed Mr. Nathan to write of the theater.



# Screen Has too Much Style

## Chaplin and the New Technique

THE appearance of Charlie Chaplin's first serious film, *A Woman of Paris*, has piqued our interest. The critics have hailed it as the first step towards the new technique of the screen. If we may believe the current commentators, Mr. Chaplin has made the first real step towards the bigger and better screen play so dear to Merton and other well-wishers of the screen films.

Actually, Chaplin has done nothing new. *A Woman of Paris* is a straight-forward screen drama minus all the flapdoodle with which directors have come to deck it out. The old Griffith short pictures were of the *Woman of Paris* school. Then the films began their march along the road of the spectacular and the decorative.

*A Woman of Paris* really presents nothing new in technique—but it lops off the unessentials which have been smothering our film plays. Chaplin isn't a pioneer, but he is doing the screen a real service in pointing out how far we have slipped from the real purpose of the screenplay.

We congratulate Chaplin upon *A Woman of Paris*. He tells his story directly and concisely—with pictures. And that is the real technique of the photoplay.

## Style—but no Punch

SINCE the early days of Griffith, before the films began to build Babylons, silent plays were headed in the right direction. Not that the screen should disregard the spectacular. But it isn't necessary to tell every celluloid story with de luxe trimmings.

As the screen has progressed, we have gone in strongly for style. We have acquired perfection of workmanship but we have come to forget the heart. Our skill in telling a story has developed towards a flawless pinnacle, but we have come to forget that life moves at haphazard, with crazy side-steps and awkward jumps every now and then. So our screen has come to acquire silken gloves—and to lose its punch.

We have much perfection of lighting, of studio detail and of photography. All these things spell style of picture making. What we need is punch.

Oddly, Chaplin, by stepping back some ten years, may lead the way to the film play of tomorrow.

## Do Films Libel Our Land?

THE other day Charles Evan Hughes made a speech in which he stated that our film plays libeled the United States in that they "perniciously distorted" our life for presentation in other lands.

"I wish indeed that that important educational instrument, the motion picture, was not so frequently used in foreign countries to give forth impressions of American life," he said. "It is most discouraging to reflect upon the extent to which the best efforts of educators and the men of public affairs are thwarted by the subtle influence of a pernicious distortion among other peoples with respect to the way in which our people live and the prevalence here of vice and crime."

Mr. Hughes happens to be secretary of state and his remarks consequently gained a bit of newspaper space. Some of our screen executives were tempted to take the comment to heart but somehow we can only view it as another instance of our great American sport of attacking something without knowing anything about it.

Of course, the screen doesn't libel America. Personally, we

think the screen paints the land in too rosy colors. Doesn't it present our native life as revolving pleasantly around a curious assortment of be-curved and be-muscle dumb bells.

How are we to stem the tide of immigration if the films go on showing our beaches peopled with Sennett bathing cuties, if our simplest home life is continually presented as taking place in lavish railroad station interiors and de luxe gardens, if all America appears to spend its evenings diving in private bathing pools?

Secretary Hughes ought not to worry about our films libeling our life. To our way of thinking they're bringing over new citizens under false pretenses.

## Portraying Life Under Restrictions

IF the screen actually became a caustic commentary upon our life, it would be much more worth while. But with ministers protesting about any of their guild being shown on the screen in any guise, with every religious denomination shrieking against anything about its creed being touched upon, with censors trimming stories here, there and everywhere, it is well nigh impossible to do anything of dramatic consequence in the films these days.

Until the films have as much latitude as the stage and literature they can not become a vital art. True, the screen is revealing growing pains here and there. *A Woman of Paris* is a sign that the screenplay is growing up. Maybe *Anna Christie* will be another. We are wondering just how America will receive them.

## The Screenplay and Poetry

BROOM, that radical magazine of the arts, has just issued a screen number. The result is surprising. For instance, one can find a Frenchman, Philippe Soupault, writing of Los Angeles as a "city of singular dreams and of tormenting realities."

Moreover, M. Soupault declares that the drama and poetry of France—and of the world—has been given new life by the cinema since Chaplin came into his own. "With a stroke of his cane, such a singular magician was he, Charlie Chaplin was able to give an extraordinary vigor, an incredible superiority to the American movies."

And M. Soupault continues: "The 'U. S. A.' cinema has thrown light on all the beauty of our time, all the mystery of modern mechanics. But the light it had projected was so simple, so natural, so little affected that it was hardly noticed. It was, however, one of the greatest and most important artistic discoveries. Everything was revived with a single stroke."

## Another Book on The Movies

SAMUEL GOLDWYN has written the story of his life. Mary Pickford has written of her early days. Even Ma Talmadge is credited—on the title page, anyway—with the authorship of a book about her daughters. And now comes Tamar Lane with another tome.

It's called *What's Wrong with the Movies*, and in it Mr. Lane proves—to his own satisfaction—that darn near everything is the matter. Which is very possible. We often think that way upon emerging from a movie theater.

Mr. Lane laments the fact that the screen has no philanthropists, no martyrs, no self-sacrificing geniuses, and no real leaders—but that, if any one dares to cast a single slurring word



# Says FREDERICK JAMES SMITH

against the so-called art, a thousand voices are raised in wrath.

Time will wear the edge off Mr. Lane's indignation. As far as we're concerned, the screen can go right on eating with its knife.

## *Why Hasn't the Screen a McGraw?*

**S**PEAKING of books, reminds us that no one has yet written a story of their career in the movies to compare in honesty and completeness with John J. McGraw's *My Thirty Years in Baseball*. Here is an absorbing and honest tale, studded with inside stories of boners and dumb-bell slips, along with the flashes of baseball diamond brilliance that go to make the national game.

No one connected with the screen has written with such frankness and freshness. The only celluloid author to come anywhere near admitting a boner is Sam Goldwyn—when he relates of the signing of Mary Garden.

## *The First Film Biography*

**F**OLLOWING the death of President Warren G. Harding, a compilation of all motion pictures ever taken of the late executive was made. This has been rounded into a "film biography"—the first of its kind ever made—and it is to be loaned to churches and social organizations for special exhibition.

This presents a new angle upon the function of the motion picture and again raises the question: why isn't there a national museum for our valuable films, many of them of rare historical interest? Aren't we going to save them? Imagine the present day value of a motion picture glimpse of Washington at Valley Forge or Lincoln giving the Gettysburg Address. Something ought to be done about it.

## *The Movie Panic*

**A**S this issue of SCREENLAND goes to press, movieland is in the throes of a general shutdown. The Famous Players-Lasky Corporation has announced a complete termination of activities for the present and other big organizations are intimating that they will follow. And they put the panic up to over-production and the high salaries of players.

Somehow we can't resist a smile at this. Both these causes, if they are the actual ones, are the result of the stupidity and cupidity of the magnates themselves. With their usual follow-the-leader attitude, the producers decide that costume pictures are the thing and they all begin producing them at the same time. Thus an "over production" of the romantic film develops.

Rather than train and develop young players, the producers take the easiest course and seek well known actors for their casts. One manager bids against another manager—and the actor's salary climbs upward.

The shut-down may bring a remedy. Naturally, it will force down the salaries of the minor players. A campaign of starvation will always do that against an unorganized body. But it will not get at the root of the problem. The evil goes higher.

We need producers who think for themselves. We need producers who do not let second rate directors spend fortunes in making a picture. We need producers who will develop

young players. In other words, we need a new order of things in the world of celluloidia.

## *Theater Managers and their Scissors*

**A** CURIOUS custom has developed in our motion picture theaters, particularly those of the larger cities. Here the exhibitors offer elaborate programmes ranging from symphonic music to ballets. Frequently the feature picture does not fit easily into this program, particularly as to running length. Sometimes the exhibitor has ideas of his own as to what he likes and does not like in the feature. In either case he doesn't hesitate to cut the film to suit himself.

We look upon this latitude accorded the house manager as a downright menace to better screenplays. What right has the exhibitor to butcher a finished product upon which one or more experts are staking their name and reputation? We hope that stars and companies with power will make a definite stand on this question and take the menacing scissors away from the exhibitor.

## *The Reading of Subtitles Aloud*

**T**HE reading aloud of motion picture captions has become a crime—at least in Philadelphia. There a male spectator was arrested the other day for reading the titles of a feature picture in a loud voice taken before a magistrate and fined \$13.50. We don't know just how the magistrate arrived at this exact fine. Perhaps it was a Griffith picture.

Now, if some one will begin arresting the people who lunge to their feet and begin climbing out of the theater in the midst of the big scene, we'll be satisfied.

## *Screen Rights to Sporting Events*

**J**UST what rights have the news reel? Since prize fight promoters began to speculate with the motion picture rights to their sporting events, the animated screen newspaper has been pushed further and further away from its old freedom to picture things of national interest.

The recent Zev-Papyrus race was a case in point. The promoters sold the exclusive rights to photograph this race to Pathe for a sum ranging around \$50,000. Three other firms decided to catch what they could of the event anyway. Cameras, fitted with telephoto lenses, were placed in houses overlooking the track, camera nests were built in handy trees and airplanes were secured to film the event from the sky. Disguised photographers smuggled cameras into the race grounds.

Of course, the purchasers of the exclusive rights realized this—and did everything in their power to prevent the pictures from being made. Guards combed the crowds for cameras. Huge mirrors were erected to dazzle the lenses of rival cameras and smoke screens were sent up to mask the event from sky photography. However, everyone seems to have managed to secure at least something of the race.

The point we raise is beyond the zeal and ingenuity of the purchasers and non-purchasers. Is a public spectacle to be closed to all cameras save those of a person buying the rights? What if the promoters sold the exclusive newspaper rights to one periodical? Just how far is this to go? We're interested—because we believe the screen newspapers has its logical place in our theaters and such a newspaper can only exist if it has at least the measure of freedom accorded its older brother, the printed sheet.



# AS WE GO TO PRESS:

¶ The motion picture world has just lapsed into a panic as *Screenland* goes to press. The Famous Players-Lasky Corporation has closed its Astoria, Long Island, and Los Angeles studios, and, according its expectation, may not re-open until April or May. Other companies are intimating that they will curb production radically, also. At any rate, the screen world will continue in a depression until after the holidays.

¶ The Valentinos return to America after three months in Europe. They were almost washed into the sea as they boarded their ship at Cherbourg. A large wave nearly wrecked their tug.

¶ Baby Peggy celebrates fifth birthday in New York.

¶ Stork again expected in the home of Buster and Natalie Keaton.

¶ Eddie Polo, whose real name is Edward Wyman, brings suit for divorce against wife in Los Angeles, alleging desertion.

¶ Dustin Farnum about to start divorce action against wife, according to report, after marriage of fifteen years.

¶ Mildred David Lloyd returns to screen under direction of Ben Wilson.

¶ Glenn Hunter's reported engagement to May McAvoy said to be a press story. Hunter has temporarily given up his screen work to play *Merton of the Movies* in Chicago.

¶ Charles Ray has also given up films for the time being, doing a footlight version of *The Girl I Love* across country.

¶ Elinor Glyn said to be about to start an independent producing company in California.

¶ Rex Ingram writes to SCREENLAND from Tunis, where he will do the exteriors of *The Arab*.

¶ Edwin Carewe is in the Sahara, near Biskra, starting work on *A Son of the Sahara*. His company numbers Claire Windsor, Bert Lytell, Montague Love, Rosemary Theby, Walter McGrail, and Paul Pantzer.

¶ Marion Davies starts work on *Janice Meredith* with Everett Shinn as art director.

¶ Marriage of Hope Hampton and Jules E. Brulatour, film producer, announced. Wedding took place in Baltimore, August 22nd.

¶ *Quo Vadis* now being made in Rome with Emil Jannings as Nero.

¶ King Vidor has been in New York directing Laurette Taylor in exteriors of J. Hartley Manners' drama, *Happiness*.

¶ Report from London that George Arliss is to be knighted by the king. Arliss is now playing *The Green Goddess* in London and will do his next screenplay, *The Adopted Father*, over there.

¶ Charlie Chaplin visited Henry Ford in Detroit on way home after New York opening of *A Woman of Paris*.

¶ Billie Dove marries Irvin Willat, the director, at Santa Monica.

¶ Wanda Hawley obtains decree of divorce from Allen Burton Hawley. Among other things, Miss Hawley charged that her husband called her a "dumb-bell."



*Barbara  
La Marr*

*by* RUSSELL BALL





Malcolm  
McGregor  
by EVANS





*Leatrice  
Joy*

by EDWIN BOWER HESSER





*Corinne  
Griffith*

by EDWIN BOWER HESSER





# The First True Life Story of

## GLORIA SWANSON

By Louella O. Parsons

ⒸThe second of Screenland's remarkable series of stories of our screen luminaries, tracing the career of the little Essanay extra girl.

PERHAPS, when Gloria Swanson reflects bitterly on the pranks that fate has played on her, there is something reminiscent in her mind of the child who came to Essanay Studios in Chicago, Illinois, one morning about nine years ago straight from the school room to carve out a career for herself. Perhaps, instead of the gorgeous woman, cold, cynical, bitter and harried at her two domestic tragedies, she sees that grey-eyed girl, slim, straight and full of expectant ideals. I still see the girl Gloria under the mask of indifference and the poise that her contact with life's grim reality has brought her.

*As An Essanay Extra Girl*

THE youthful Gloria, the daughter of Joseph Swanson and Mrs. Swanson from whom he was separated, was one of a group of girls who were destined to become famous. There was Agnes Hinkle, who changed her name to the more artistic and alliterative cognomen of Agnes Ayers; there was June Walker, now a Broadway actress featured in some of our best productions, among which are *Six Cylinder Love* and *The Nervous Wreck*, and on her way to stardom, if the word of such erudite dramatic critics as Heywood Brown and John Corbin count for anything; and Mabel Forrest, who later became Mrs. Bryant Washburn.

They were all housed in one large dressing room not far from the editorial sanctum where I used to hear their voices and their laughter. All of them light hearted and happy with not one thought beyond fixing up their clothes to get a job with E. Mason Hopper, Richard Baker or Ted Wharton,

ⒸHow tragedy has robbed Gloria of her faith in life—but has made her an interesting actress



ⒸGloria Swanson as a bathing girl at the Mack Sennett studios, with Phyllis Haver.



# THE SECOND OF SCREENLAND'S

**A** remarkable chronicle of Gloria Swanson's career, from a \$3.50 a day extra, full of expectant ideals, through two tragic marriages to her present disillusioned success.



the directors of Essanay.

They did not specialize on any particular brand of role but held themselves in readiness for anything from Hopper's slapstick comedy to Wharton's mellow melodrama, where the villain always pursued her and the hero without a single exception married her. Those were great days.

Hopper, who has since become one of our best known directors and who is now making pictures for Cosmopolitan, used to say,

"Get ready, girls, for the picture we shoot tomorrow."

"What do we play, Hoppy?" Gloria, Agnes and Mabel would all ask.

"Foolish question," would be the invariable reply. "How do I know, when I haven't written the story yet."

## When Gloria Earned \$3.50 a Day

**I**T was while Gloria was filling in as an extra girl at \$3.50 a day, with a lunch ticket good for fifty cents for luncheon at the old Carmen cafe on Argyle street, that Wallace Beery saw her and looked again. Wallace was making a brand of comedy known as the Sweedie Comedies. He played the role of a Swedish servant girl and directed himself so adroitly he was looked upon as one of Essanay's best bets. Nothing very refined or illuminating about these one reelers but the exhibitors liked them and so long as they brought in the money no one cared how terrible they were.

Comedies hadn't been our Gloria's ambition. She had longed to do *Camille* or *Zaza* or *Juliet* in *Romeo and Juliet*, but a steady job with a director who had personally selected her was something Gloria could not refuse, and so it was comedies for her—comedies that were unfunny and forced and which gave neither her nor Wallace Beery any chance to show the talent that later made them both famous.

Wallace in those days had a yellow roadster that was as conspicuous as the Woolworth Building. As the speed demon, he had few equals. When Wallie's car drove up Argyle, all the woman and children ran for cover, with



**Top**, Gloria Swanson as a child; circle, as she was when she entered the Essanay studios nine years ago; just above, as a Mack Sennett bathing beauty when Cecil De Mille first saw her dramatic possibilities; and, at the right, with Lila Lee and Thomas Meighan, her first De Mille picture, *Male and Female*.



# TRUE LIFE STAR STORIES

*Q Fate has played many bitter pranks upon Gloria Swanson—but these very tragedies have taught her how to act.*

a cry "Here comes that terrible movie actor again." Time and time again he was haled into court with the stern warning of innumerable judges and the levying of many fines. He was reprimanded by judge and boss and friend alike but without any effect. Wallie was young in those days and correspondingly reckless. Any bright afternoon when the yellow roadster dashed up Sheridan road and across to Argyle street a slight figure in a tam o' shanter and a correct tailored suit might be seen in the low front seat, hat over her eyes, trying to talk while the speedometer registered sixty miles an hour.

## *Gloria on the West Side of Chicago*

G LORIA's family lived in an apartment on the West Side and her ride in the comfortable speedster after the long jaunt in the elevated approached somewhat the luxury that she had always unconsciously believed belonged to her and that one day she would get. The Swanson family were not in desperate straits, but Gloria was luxury loving and adored beautiful clothes. She longed to spread her wings and fly from the drab mediocrity of her life in a Chicago apartment to the life she felt awaited her in the big world; where opportunities are within the reach of all who know how to find them.

The rest of the girls, with the exception of Mabel Forrest, who had married the handsome Bryant in the meantime and had left the screen, looked upon Gloria with wonder and perhaps a little envy. She had a steady job and any girl who has ever tried earning a living as an extra knows what that means. Just when Gloria was managing to earn about \$30 a week and thinking no girl was ever so lucky, Wallace Beery received an offer to come to Hollywood and join the Mack Sennett company. Mr. Sennett had recruited Ben Turpin from the Essanay left-overs and Turpin was beginning to be such a fine investment he decided Beery might do on a comedy lot.

## *Gloria Marries Wallace Beery*

B EERY accepted and, of course, sent for Gloria and married her. But on the Sennett lot, conditions were reversed. Gloria became the star of the family. Sennett couldn't see Beery as a comedian but he could see Gloria and he gave her a chance to show what she could do as a bathing beauty. She was an instantaneous success. The girl with the retrouse nose, the big eyes and the graceful walk won all the movie fans. Beery kept his job because

[Continued on page 84]

*Q Perhaps Gloria Swanson has adopted her present mask of cynical coldness to hide the tragedy in her heart. For she has been treated cruelly by the fates in her nine years on the screen.*



MAURICE GOLDBERG





# Too GOOD to be

By Anna Prophater

ONCE upon a time, before actresses were such respectable young ladies of irreproachable morals, there were certain circumstances which were supposed to produce dramatic genius. It was, for instance, believed to be extremely lucky for a young actress to have a stage door-keeper for a father and a second-rate character actress for a mother. If it could be so arranged, it was preferable for the actress to be almost born on the stage.

The budding actress was supposed to be unusually fortunate if she could own up to three husbands and four unhappy love affairs before she was twenty-one. Moreover, it was considered desirable for her to travel several years in a barn-storming company, suffer the privations of a road tour and endure the unhappy experience of several seasons in fourth rate musical comedy companies.

The actress was then supposed to be prepared for fame, fortune and the vicissitudes of life. As the saying goes, she was equipped to be an artist.

Sometimes when these veterans of the stage reached stardom, they had some bitter memories in their past. And so grandmother remembers the day when actresses were interesting but not respectable instead of respectable and not interesting.

## *Making Acting Safe for Flappers*

THE movies, even more than the stage, have made acting safe for the young girl. They have made the whole hazardous business of expressing emotions for the benefit of the public as harmless as ice cream sodas and not half so hard on the complexion.

As a result of this kindly chaperonage of Hollywood and the protecting wing of Will Hays, such ambitious young actresses

as Patsy Ruth Miller, Colleen Moore and Gloria Hope may be spared the disheartening early experiences of Rachel, Sarah Bernhardt and Mrs. Siddons, to say nothing of uphill climb to stardom of such moderns as Elsie Ferguson, Mrs. Fiske, Jeanne Eagels, Pauline Lord and Jane Cowl, none of whom enjoyed any sort of glory or prosperity until they had won it from the hard-boiled public.

❑ In the old days of the stage actresses arrived at stardom after years of struggle and hard work.

❑ These days the screen does it much quicker. Every year the studio press agents of Hollywood nominate twelve young actresses for stardom. The fortunate young women are christened "baby stars" and pushed by the press agents with a special line of refined publicity.

❑ The fact that few of the twelve ever arrive in electric lights never diminishes the optimism of their sponsors.

❑ But—picking the "baby stars" is a pleasant little game.

## *The Ice Cream Soda School of Acting*

THE ice cream soda school of acting flourishes in Hollywood, fostered by the studio press agents who would have the public know that any nice young girl, with a reasonable amount of good looks, can get along in the movies. She doesn't have to be melodramatic and "pay the price." She doesn't even have to be old-fashioned enough to pay the price of learning to act. And paying the price of learning to act is usually about five years of rotten and dreary hard luck.

Every year the studio press agents nominate twelve young actresses for stardom, indicating that stars are not made by the public but in the studios. Lois Wilson, Patsy Ruth Miller, Helen Ferguson and Clara Horton are among those who have been picked in years past to set fire to the Pacific Ocean.

## *Baby Stars and Refined Publicity*

THE fortunate young women, who are chosen for their high moral standing in the community, are christened "baby stars" and are pushed by the press agents with a special line of refined publicity. Each year, the nice girls are interviewed on "how it feels to be a famous actress," although they have to draw on





# TRUE

## Q The Ice Cream School of Acting and the Virgin Menace of the Screen

their imaginations to answer the question.

The fact that few of the lucky twelve ever arrive in electric lights never diminishes the optimism of their sponsors. Picking the baby stars is a pleasant little game, the girls like it and it doesn't hurt anyone but the little actresses who are blackballed.

Just by way of making the ice cream school of baby stars a settled and definite thing, the ingenues of Hollywood have formed a circle known as Our Club.

The morals of Our Club are so excellent that if the late Sarah Bernhardt had gone to Hollywood as a young actress, she would have been severely snubbed.

The requirements for membership are very strict. Any girl who has been rumored engaged to Charlie Chaplin is frowned upon. Constance Talmadge, Bebe Daniels, Corinne Griffith and Claire Windsor are not admitted because everyone knows that these girls are in the habit of going to dances without a chaperone.

### Making Fudge at Our Club

THE purposes of Our Club are strictly social. The girls just love to get together and make fudge. Or they like to play games, provided the games aren't too rough. Once they took up ballet dancing but, after having their pictures taken for publicity purposes, they stopped the lessons.

For a brief season, they went in for culture. They had been informed that a Mme. Jeanne Balzac was headed for Hollywood. The name of Balzac sounded vaguely familiar so they looked it up in the library. Sure enough, there was a whole shelf devoted to the works of Balzac. To prepare for a possible meeting with the Frenchwoman, they studied up on Balzac.

But when Mme. Balzac arrived, they received a knockout blow. She hadn't written all those books. The books had been

written by her grandfather, a dead and unimportant Frenchman.

### Our Club's Social Season

THE height of the social season of Our Club comes when they are invited to have dinner with Mr. and Mrs. Charles Ray. The Rays have achieved a great social position in Hollywood simply by hiring a butler. Mrs. Ray, who is not an actress herself, rather enjoys meeting a group of mere professionals—if they happen to be nice girls.

Mary Pickford has entertained Our Club and had them on the premises long enough to have her picture taken with them. Mary endorses Our Club, probably because she remembers her own unhappy days when she was just a stage child trouping with stock companies. Mary herself, never spent any evenings making fudge or playing guessing games. The only guessing game she played was guessing where her next job was coming from.

### Conspicuous in Private Life Anyway

THE girls of Our Club are considerably more conspicuous in private life than they are on the screen. You are more apt to remember Patsy Ruth Miller as the heroine of a thousand vivacious interviews than you are as the negative Esmeralda of *The Hunchback of Notre Dame*. You know that Helen Ferguson is a nice girl and good to her mother and sister, but you have only a sketchy idea of her on the screen.

Colleen Moore is a lively little Irish girl who was recently married, but you have to think twice before you can recall some of her screen characterizations. Mildred Davis, of course, was Harold Lloyd's leading woman until—Continued on page 100



How film farces are built by comedy architects—the gagmen

# In the TEMPLES

PICTURE-making is a thing of opposites. Producers striving to be serious are funny while comedians anxious to be funny are serious.

Giggle-picklers insist the canning of comedies is a deathly-earnest tussle in which their strangle-holds on laughter often slip.

Thrill-throtters with a story to trifle with have a much easier time, they say. Slap-stickers cannot be hampered with a story while the lip-stickers refuse to be.

Photoplay patrons ambling out of a flicker shop after two reels of giggles have often exhibited a corrugated brow. The poor, erst-while chuckle-heads are trying to figure out why they laughed and at what. Hence the non-skid fore-heads.

## Making Comedies a Serious Business

THE making of film comedies is a serious business and the titter-tailors, cudgelling their brains for a laugh, have rendered their heads as bald as their humor. The floor about the chair of a gag-man, when

he can find a chair, after an eight-hour stalking of the furtive snicker is littered with handfuls of his hair.

And what is a gag-man? Just a witty wight whose motto is: "It is to laugh!"

Gag-men are the court-jesters to comedy-canners whose sense of humor has been completely effaced by the cash-register. They assay the chortle value of the ridiculous and attempt to put a celluloid collar about the neck of Mirth. If it were not for

them our screen farces would be skull-bound but not gagged.

They have made bank-rolls for Buster Keaton, Mack Sennett, Hal Roach, Harold Lloyd and Charlie Chaplin and all will own Gnash cars after eight or nine more payments.

Their identity is veiled in mystery, for their bosses' press agents tell the world each comedian does his own stuff. Either that or the gag-men are ashamed to admit they live by their wits.

## Who Are The Gag Men?

I HAVE been told that Harold Lloyd has a gag-man by the name of Sam Taylor. The man who told me this upsetting bit of gossip I would believe outside of his working hours. But since he is a press agent who was talkative at 10 o'clock in the morning I am inclined to be dubious.

"A gag-man is an undignified scenario writer," says Sam.

"A scenario writer is a man who wears black-ribboned eyeglasses and an air of importance. He also writes scripts for dramatic productions.

"A gag-man is a guy

Until the gag man appeared, the chief ingredients of film farce were custard pies, stuffed clubs, rubber bricks, smoke bombs and comedy chases.

Then the gag man began to devise comic stunts.

Here's what some of the famous gag men earn:

Chuck Reisner (Chaplin).....\$750  
Sam Taylor (Harold Lloyd)... 500  
Joe Mitchell (Buster Keaton).\$500  
H. M. Walker (Harold Lloyd).\$500  
Marcel Perez (Jimmy Aubrey).\$400

who wears last year's straw hat and a hang-dog, under-dog air. He gets ideas for comedies. The more he gets, the more he is abused.

"When a scenario writer sees a director he smiles disdainfully.

"When a gag-man sees a director he puts what little tail he has not had bitten off between his legs and slinks.

"A scenario writer types his thoughts, if possible, upon big, clean sheets of foolscap—reams of it.

## How The Gag-Man Works

A GAG-MAN scribbles his on the back of a dirty envelope. Sometimes he summons up enough courage to whisper them to a director and then hangs his head in shame.

"Then the director has them photographed and a million people have a good laugh.

"They proclaim the director to be a blessing upon earth. The comedian they elevate to heaven.

"There's only one place left

Cecile Evans, one of Mack Sennett's new bathing girls, looks to see if her make-up is on right





# of TEE-HEE!

By  
H. B. K. Willis

for the gag-man. He may as well go there as get it.

"Gag-men are not used in the drama. Producers are afraid they may sneak in a laugh and wake up the audience.

"Scenario writers take themselves seriously. Its a good thing somebody does.

"Gag-men are afraid to take themselves seriously. Hence they make the world laugh—a blessing for humanity and a very serious thing.

"When dignified scenario writers become serious they usually put the world to sleep—which is a very funny thing.

"Therefore a scenario writer is funny and a gag-man serious.

"But he doesn't know it and his pay-check doesn't show it.

## *What the Gag-Man Earns*

"I HAVE heard some gag-men get five hundred a week. Five hundred what per week? The "per" means perhaps they do and perhaps they don't.

"A gag-man doesn't write the story of his picture. He thinks it. That's much harder than writing. He can't even spell continuity.

"But dictionaries are more plentiful than brains, and scenario writers more numerous than gag-men. Hence the producers pay scenario writers huge salaries.

"They don't figure that gag-men are worth anything.

"Well maybe they aren't."

But if it wasn't for the laugh-preservers film farces would be as hopeless as a far-flung custard pie. The gagmen are a development in the business of the ha-ha dealers. They were unknown in the Keystone Kop era when comedians were chased. (correct.)

## *The Custard Pie Era of Comedy*

IN those days the one reel humorous horrors were simple—very simple. Custard pies, stuffed clubs, rubber bricks, smoke bombs and the endurance of the dash-hounds were the chief ingredients of a screen comedy. A director who dared to make one without a chase would get one from the lot.

Then the directors used to leave their lots to make a comedy with their cameras. Today they leave with their cameras and gag-men.

Grin-grabbing methods have changed. Ideas weren't necessary in the old days. Today they are everything.

When one sees a gag-man sneak into a studio with a wild light in his eye and his lips working convul-

(Continued on  
page 92)

¶Mack Sennett, the king of slapstick, sitting on the studio sidelines.

¶"Screen farces," says Syd Chaplin, "move in cycles.

¶"There's the custard pie cycle, the animal age, the bathing girl era, with producers stealing from each other so zealously that no one knows who started any particular brand of comedy."





# DIVORCE:

*Do make-believe characters portrayed by film actors weaken the real ones—and in time efface them?*

*What causes so many screen divorces? Is it temperament, emotional instability or the age-old stigma of moral inferiority?*

Harley  
Ennis  
Stivers  
23



# The Menace of the Screen

What are the real causes of the matrimonial wrecks among the screen players?

By  
Susie  
Sexton  
and  
Grace  
Kingsley

Why do motion-picture stars seldom succeed in marriage? What is the explanation for the ever-increasing number of matrimonial wrecks in the lives of men and women of the screen? How many causes are responsible for sudden separations of husbands and wives, the dissensions which follow romantic marriages, the choosing of new mates after years of happiness? Does temperament make a bad marital mariner of the Hollywood player? Or is the professional matrimonial sea lined with reefs from which none, however cautious, may escape?

These questions have scientific and legal answers. They have been enumerated by two prominent authorities on the divorce problem in New York City. One is Max D. Steuer, noted divorce lawyer, who has appeared in the courts in hundreds of cases. The other is Dr. Ira S. Wile, psychologist, whose investigations into the causes of mental deficiency in children and their cure are attracting national attention. Divorce and the relations of parents to one another have much to do with the mental status of a child.

## *Sham Characters Weaken the Real*

Various causes of incompatibility appear in the scientific analysis of film divorces made by Dr. Wile. Each case is complex and has many contributing causes. But there is one determining factor in all of them.



Men and women of the screen as well as the stage are human sieves through which are sifted constantly the characters they are accustomed to play, Dr. Wile declared. Eventually the make-believe character weakens the foundations of the real one. In time it effaces it completely.

A soubrette may be a faithful wife when she gets her first part as a pert French maid. After a few engagements, however, emotional intrigue becomes as essential to her actual life as a feather duster is to her camera role.

## *Actor Always the Great Lover*

Great screen lovers may mean the marriage vow when they slip the first wedding ring out of the lower right hand vest pocket in the Little Church Around the Corner. But no serum will counteract the Romeo virus after it has entered the blood, according to Dr. Wile's divorce diagnosis. Actors must act off as well as on the screen. If they lived the normal lives of average husbands they would not be acting.

Before the camera the actor is constantly breathing love



# PSYCHO-ANALYZING *the*



©STRAUSS-PEYTON  
C. Lou Tellegen



C. Pauline Frederick



C. Elsie Ferguson



C. Alice Brady



C. Renee Adoree

speeches beneath a balcony or over the garden gate. Eventually he becomes the great lover twenty-four hours a day. He is always making vows across the restaurant table, in the subway, the apartment house elevator or the drawing room. He must win many women to convince himself that he is a good romantic type. Any attractive woman may play opposite to him. Inevitably the wife assumes a minor position.

Screen vampires seldom make faithful wives because they demand the same proof of their ability to break hearts. They must keep in practice. Holding a husband's love does not prove that one is irresistible. So the vamp is constantly on the alert for new victims. A legal husband is soon discarded because she knows that she has been successful with him. New husbands and new lovers must prove that she still understands men and has power over them.

## *Press Agents Wreck Matrimony*

PRESS agents have probably done as much to fill the divorce courts as drink, mothers-in-law and mismatching, Dr. Wile points out. Notoriety sidesteps a happy marriage. The husband who sends his wife flowers every day and the wife who warms his slippers never get front page headlines. This is another reason for many screen separations. Publicity is essential to success. Domestic harmony is not.

Other causes contributing to domestic rifts are also enumerated by the psychologist. Susceptibility of players is one important factor. Selfishness and opportunity for sexual freedom are responsible for a certain percentage of divorces. Long hours have a deteriorating effect. Childlessness and the itinerant life of the actor and actress do their share of alienation.

Love at first sight, declares the psychologist, is nearly always a divorce passport already

vised. Hasty marriages based only on sex appeal almost invariably result in disunion and domestic havoc.

## *Public Also to Blame*

DR. WILE also accuses the public of making marriage difficult for the actor and actress. From the first days of the stage an inferiority complex has been forced upon them.

A low standard of morality has resulted. Not because the players are fundamentally unsound in morals, but because the world has convinced them that they are lax in this regard.

From the legal point of view of Max D. Steuer, film husbands and wives who decide to separate are the victims of conditions they cannot control. If they had the environment of business or society men and women they would celebrate just as many silver weddings.

## *Meet Under Unnatural Conditions*

PEOPLE of the screen and stage are not divorced oftener than others just because they are actor and actress," declared Mr. Steuer. "Not the man nor the woman but the profession is to blame. Husband and wife meet under unnatural conditions, usually because they are

playing in the same company. Night after night for months or a year two good looking young people make sympathetic speeches to each other. They are in a false environment. They see each other only under romantic conditions in which unattractive elements are completely missing.

"When people in other walks of life marry they meet socially. They have a chance to observe each other's mannerisms, habits and characters under all sorts of conditions. They find out about each other's families and antecedents. When they finally get married they have a pretty fair idea of what to expect.

"As soon as professional people marry the

Dr. Ira S. Wile, New York psychologist, gives the following reasons for the ever-increasing divorce rate among motion picture stars:

- C. Desire to escape the publicity of a happy marriage.
- C. Early morning press notices and the damned critic who talks about a hated rival.
- C. Assumptions of false values and association with the types an actor constantly filters through himself. Eventually actors and actresses become in character the parts they are accustomed to play, whether soubrettes, vamps, villains or great lovers. Such identification for the time being unsettles one's own character and in time replaces it altogether.
- C. Emotional instability and the element of susceptibility in their lives.
- C. Long hours and constant strain.
- C. Blasphemies of Church and State which have held ever over the actor's head the stigma of moral inferiority.
- C. Selfishness, theoretic love of self-expression and opportunity for everything that is desirable or undesirable in sexual freedom.
- C. Lack of children or other natural ties.
- C. Itinerant occupation.
- C. The spotlight wedding in three scenes. The first day he says, "Gee, she's a peach. I'm for her." On the second they are married. The third the lawyers get a case.



# Causes of FILM DIVORCE

manager tears them apart. Separation begins almost as soon as the minister pockets the fee. Managers do not want husbands and wives together. The wife goes to a Western studio. Her husband is sent to New York. At first they may exchange ardent letters. Then the wife suddenly finds that another young man just as sympathetic as her husband is making pretty speeches to her. The husband has a similar experience with a charming young woman. Their letters stop. Divorce is inevitable.

## *Separation Brings Divorce*

“ANY husband and wife kept apart for any length of time will sooner or later reach the divorce court. It is human nature. This was proved conclusively during the war. When soldiers went to the front, wives knew that their husbands had to be fairly faithful to them. There was no opportunity to pay attention to other women. Most wives doubtless intended to be loyal when they saw their husbands march away. Yet after the war both the English and American divorce courts proved that even under war conditions a man and wife will drift apart when separated.

“Husbands and wives must be together if they are going to remain married. This is true among all classes of people. E. H. Sothorn and Julia Marlowe are happily married. They have always played in the same company and have never been separated. That is probably the reason why they have never been divorced.”

Are these scientific and legal explanations the real reasons why motion-picture stars are divorced? Careful scrutiny of divorce records prove that they are.

## *The Case of Lou Tellegen*

LOU TELLEGEN was recently divorced by Geraldine Farrar because, it is alleged, he was not content to appear as the great lover only on the stage and at his own fireside. These two stars had appeared together on the screen. According to the evidence introduced by Miss Farrar, Mr. Tellegen often appeared in two or three real life

balcony scenes after the curtain had dropped on Broadway's matinee and evening performances. Sometimes the back drop was an apartment house foyer. Again it was a vestibule of a Long Island bungalow. But Mr. Tellegen was always irresistible and the leading ladies were many.

Willard Mack's wives have been almost as numerous as his activities on screen and stage. Eddie Foy and the late Nat Goodwin also found the necessity for playing Lothario off stage so insistent that marriage records could no longer be kept in the family bibles. The hero habit is as difficult to shake off as the heroin addiction.

## *Does Domesticity Kill Publicity?*

“Max D. Steuer, noted divorce lawyer, attributes stage and film divorces to two causes—the balcony scene and the manager.

“Theatrical men and women usually marry because they have been making sympathetic speeches to each other in the same company,” he declares.

“They do not have the opportunity to observe each other under normal conditions as other people do. As soon as the minister finishes the ceremony the manager tears them apart. The wife goes East, the husband West.

“In a few weeks each is appearing in another balcony scene with an individual just as attractive as the one recently married. Separation of husband and wife in any profession invariably leads to divorce.”

not getting them anywhere in the daily press. They agreed upon a six-block divorce, which brought out columns of journalistic discussion. Mr. and Mrs. Bennett and their three daughters eat dinner together every night and celebrated their twentieth wedding anniversary en semble.

But they have divided their furniture and their daughters on a 50-50 basis and occupy apartments separated by six blocks. Mrs. Bennett has taken the piano, the chaise longue and the Persian cat. To Mr. Bennett goes the library and one bedroom set.

It was the piano and the servant problem which caused most of the trouble in the Bennett family. Mr. Bennett slept late and the piano interrupted his slumber. Mrs. Bennett could not find a cook who would serve five breakfasts each morning.

But will a separation [Continued on page 87]



Monte Blue



Leatrice Joy



Lionel Barrymore



Marie Prevost



Wanda Hawley





# A Review of the VAMPIRE

By  
Delight Evans

Q. Babylon: "Cy came over from Persia and, despite all that I could do, completely forgot the wife and kiddies."

**M**y First Close-up Occurred.

Back in Babylon.  
Cy—I called him That—  
Came Over from Persia; and  
Despite All that I could Do,  
Completely Forgot  
The Wife and Kiddies  
At Home. He  
Told Me I had  
A Great Future—  
Never a Word  
About the Past; Cy  
Was one of the  
Good Scouts of his Time.  
He Offered  
To Star Me  
In Persian Productions.  
Belshazzar  
Bored Me a Bit,  
Anyway. I Longed  
For a Chance  
To Do  
More Emotional Work.  
And So  
Babylon Fell  
For Me.

I WAS Solomon's  
Favorite Wife.  
Honest, I Was.  
I Wrote the Music  
For "The Song of Songs."  
Yes—and  
I was the Original Chief Wife  
Of the Sultan's Harem—  
Don't

Ask  
Which  
One.  
I admit-  
ted the  
First

Q. Merrie England:  
"Dear Old Henry  
the Eighth, was mad  
about me, and wrote  
me letters; but I  
never used them to  
get publicity."

English Hero  
Into the Seraglio—  
You Know the Scene—  
The Secret Passage—  
The Beckoning Slave—  
Those Little Iron-Grilled Windows—  
Plenty of Pillows—  
And a Swimming Pool.  
We Had a Swimming Pool  
Long Before  
Sennett and C. B.  
Ever Thought of It.  
In Fact, I Was the First  
Phyllis Haver.  
And It was I  
Who Inspired the Title  
About, "All the Allure of the Orient  
Met  
In this Little Turkish Rose."





# From Babylon to Hollywood

Where she is now  
accomplishing  
bigger and  
better things

Decorations  
By Wynn



I WAS One  
Of Those  
Ladies of the Italian Renaissance—  
To Put It Mildly.  
There Were No Censors Then  
To Cramp my Style.  
I Had Everything  
My Own Way; and  
As a Result, I  
Broke Up  
Many a Palace; and  
Things were Said  
About a Certain Duke of Milan  
And Me.  
Leonardo  
Wanted Me  
To Pose for him; but  
I Never Could Find  
The Time.  
Lucrezia Borgia  
Grew Jealous—

Versailles: "At the Court of Louis—I forget his number, although I had it at the time, I first said, "Apres Moi."

THE Next Thing I Remember  
Was England—  
And Dear Old  
Henry the Eighth.  
He was Mad about Me, and  
Wrote Me Letters; but  
I'll Say This Much  
For Myself—I Never Used Them  
To Get Publicity.  
I Lead him On, and On, and On—  
Until One Day  
I was Late for Charades.  
As a Result,  
Anne Boleyn  
Lost her Head  
Completely.

THEN  
At the Court of Louis—  
I Forget  
His Number, though  
I Had It  
At the Time.  
Anyway, I First Said  
"Apres Moi."  
The Pompadour  
Was My Own Idea,  
Although that Woman  
Did Take  
All the Screen Credit.  
As for French Heels—  
"Louis," I Said,  
"I'm So Much Taller  
Than You, We Must Look Funny  
Together. Those Low Heels  
Aren't So Good  
On You. French Heels  
Will Give you Height."

Hollywood: "I saw that  
it was up to me to help  
keep the screen clean  
and I determined to  
lead a bigger, better  
life."

He Never  
Would Have  
Thought of That  
Himself.

(Continued on  
page 99)







ABBE

**C** A remarkable portrait—never before published—  
of David Wark Griffith, presenting a differ-  
ent phase of the famous director.



Ⓒ Since *Intolerance*, D. W. Griffith has been struggling for independence with bill collectors at his elbow

# The WOLF at the Studio Door

By Frederick James Smith

THERE is an interesting side to the career of David Wark Griffith that has never been revealed. This presents the director fighting for financial freedom for seven years—and struggling desperately with creditors at the studio door.

Possibly this tells the story of why Griffith isn't the screen adventurer of old. It isn't easy to dare with a bill collector at your elbow.

Only the other day Griffith paid off another note on the huge debt he acquired in making *Intolerance*. Stretching between *Intolerance* and today is a path barbed with financial perils. Now that Griffith has fought his way through the truth may be told.

## Used Personal Fortune on *Intolerance*

BACK in 1916 "D. W." decided to make *Intolerance*. It was a daring venture and a labor of love in one. Today this spectacle would cost well over two million dollars to produce. *Intolerance* actually ran to \$650,000 before it was completed. Most of this money was Griffith's own—his profits from *The Birth of a Nation*. (Incidentally, this is the only instance on record of a director putting his entire personal fortune into his own venture). As the production progressed, Griffith ran beyond his own pocketbook. He began to borrow. He secured money here and there—and finally finished the spectacle. But he was badly in debt.

America entered the war and Griffith tossed his own plans aside to do *Hearts of the World* as his contribution to the conflict. While *Hearts of the World* did not cost a great deal, due to the aid given Griffith by the Allied governments, it ran the director further in debt. *Hearts of the World* was completed, released and seemed well on its way to make a fortune—when the war ended. Audiences would have no more "war stuff" and Griffith lost a million.

## Gives Up Freedom Temporarily

THE director was in a serious position and he decided to give up his independence temporarily that his creditors might be paid. He signed a contract with Famous Players for twelve pictures.

Here again the fates took a hand. With the war ended, the purchasing power of the dollar dwindled and the cost of production mounted. Griffith found that the Famous Players

contract, which had looked so promising, was developing into a Frankenstein monster. Before four pictures were completed, Griffith discovered that he was actually receiving less for his productions than a third rate star.

Griffith found he couldn't buy expensive stories. He couldn't employ costly players. He couldn't maintain the necessary all-round staff. But, despite this, he did make *Broken Blossoms*, still a milestone of film progress. And he bought it back from Famous Players at a loss in order to present it as he felt it should be presented.

All this may sound like bad business. But it came of two things: Griffith's desire to keep faith with his creditors and the most unusual business conditions the country ever saw.

## Mounting Costs Overtakes Griffith

AFTER his contract with Famous Players, Griffith accepted an order to do three productions for First National. Again he under-estimated business conditions. Again he was overtaken by mounting production costs. He lost once more.

Then came his connection with his present releasing organization, United Artists. In order to have time to do *Way Down East*, Griffith bought back *The Love Flower* from First Na-

tional—again at a loss—and turned it over to United.

The beginning of *Way Down East* found Griffith badly in debt. The money for this production was raised by stock selling, Griffith receiving seven dollars for every \$15 worth of stock sold. Thus \$1,600,000 was raised—of which Griffith received some \$750,000 for production use.

## Way Down East Costs \$700,000

MEANWHILE, in order to carry on his elaborate plans, Griffith acquired his Mamaroneck, N. Y., studios. This was an added financial burden, but Griffith considered it a necessary one. *Way Down East* was finished, scored a popular success and began earning money.

But the returns from a film filter back slowly. Griffith again had little working capital, but this time he had a big studio overhead. He made *Dream Street* to help meet this.

Then he did *Orphans of the Storm* with the money that was now being steadily turned in by *Way Down East*. He finished it, and once more had the familiar bill collector at his side.

In succession Griffith did *One Exciting* (Continued on page 101)



# The TEN Best Screen Dramas

SCREENLAND'S canvas of its readers, for a vote upon the ten best motion-picture dramas of all time, is developing a remarkable interest. Indeed, the reader vote has many more interesting phases than the canvas of film notables and writers. Yet, oddly enough, perhaps, the two canvases seem to be centering upon practically the same celluloid plays.

*The Birth of a Nation*, *The Four Horsemen*, *The Covered Wagon*, *Broken Blossoms* and *The Miracle Man* are to be found upon practically every list submitted by our readers, much as they were upon practically every professional list.

Aside from the other screenplays named on this page as the first ten selections of our readers, it is interesting to note that *Down to the Sea in Ships*, *Manslaughter*, *Over the Hill*, *Smilin' Through*, *The Sheik*, *The Kid*, *Merry-Go-Round*, *Blood and Sand*, *The Cabinet of Dr. Caligari* and *Human Wreckage* have been receiving a considerable vote.

SCREENLAND is going to continue the vote of its readers for a month or two longer. If you haven't already expressed your opinion on this interesting problem, better do it at once.

The reader vote, thus far, differs in but just one thing. Charlie Chaplin, and, indeed, all comedies, have a low place in the estimation of our readers, judging from the vote. *The Kid* alone has received a vote of any consequence. Perhaps this is due to the universal—and faulty—idea that drama is something of moment and comedy is something of slight value.

The canvas has brought forward many interesting letters. None of them interested us more than that of Helen McGarry of 1033 Coronado Terrace, Los Angeles, Cal., who gave as her ten: *Broken Blossoms*, *Passion*, *The Kid*, *The Covered Wagon*, *Foolish Wives*, *A Woman of Paris*, *Deception*, *The Four Horsemen*, *Dr. Jekyll and Mr. Hyde*, and *Where is My Wandering Boy This Evening?* Miss McGarry went further and named her ten best performances of all time as Betty Nansen in *Resurrection*, Henry Walthall in *The Avenging Conscience*, Charlie Chaplin in *The Kid*, Jackie Coogan in *The Kid*, Henny Porten in *Deception*, Emil Jannings in *Deception*, Pola Negri in *Carmen*, Eric Von Stroheim in *Foolish Wives*, Adolphe Menjou in *A Woman of Paris* and Edna Perviance in *A Woman of Paris*.

Mrs. Maud Weir submitted an excellent list, numbering *Dr. Jekyll and Mr. Hyde*, *Broken Blossoms*, *The Four Horsemen*, *Tol'able David*, *Enemies of Women*, *Foolish Wives*, *Passion*, *The Green Goddess*, *The Covered Wagon*, *The Birth of a Nation*, *The Lure of Jade*, and *Brawn of the North*. And Mrs. Weir named her best performances as those of John Barrymore, Lillian Gish and Richard Barthelmess; Rodolph Valentino, Richard Barthelmess, Lionel Barrymore, Eric Von Stroheim, Pola Negri, George Arliss, Ernest Torrence, Pauline Frederick and Strongheart in these pictures in the order named. Mrs. Weir alone omitted a best performance from *A Birth of a Nation*.

## Screenland continues its quest for a list of the best screenplays ever made

John R. Case, of 252 Sisson Avenue, Hartford, Conn., gives his ten as *The Birth of a Nation*, *The Battle*

*Cry of Peace*, *The Miracle Man*, *The Golem*, *Robin Hood*, *The Sin Flood*, *Driven*, *The Covered Wagon*, *Human Wreckage*, and *Nanook of the North*. A pretty good slant upon picture making!

Louise Morgan, of 449 West 123d Street, New York City, gives another—and possibly stronger—list of ten: *A Woman of Paris*, *Birth of a Nation*, *Broken Blossoms*, *The Cabinet of Dr. Caligari*, *The Girl I Love*, *The Hunchback of Notre Dame*, *The Three Musketeers*, *Nanook of the North*, *Passion* and *The Toll of the Sea*.

L. A. Spence, of 56 Wendell Street, Cambridge, Mass., names the following as the pictures "I have enjoyed most": *Passion*, *Tol'able David*, *Dr. Jekyll and Mr. Hyde*, *The Four Horsemen*, *Broken Blossoms*, *Orphans of the Storm*, *The Miracle Man*, *The Covered Wagon*, *Way Down East* and *Hearts of the World*. Mr. Spence differentiates between these and the ten most significant pictures. He drops *The Four Horsemen* and *Way Down East* from the list and adds *The Birth of a Nation* and *The Cabinet of Dr. Caligari*.

Pearl Kateley, of 661 East 126th Street, Cleveland, Ohio, gives her ten as: *Quo Vadis*, *The Birth of a Nation*, *Intolerance*, *Broken Blossoms*, *The Miracle Man*, *Orphans of the Storm*, *The River's End*, *The Four Horsemen*, *Passion* and *The Prisoner of Zenda*. Miss Kateley wants to know why *Broken Blossoms* and other screenplays on her list aren't revived regularly?

Which is a pertinent comment, indeed. Possibly SCREENLAND'S campaign will lead to some genuinely attractive revivals. We hope so.

Dorothy Bishop, of 74 Walmer Road, Toronto, Canada, submits an excellent list, consisting of *Broken Blossoms*, *Prunella*, *Dr. Jekyll and Mr. Hyde*, *The Four Horsemen*, *Blood and Sand*, *The Prisoner of Zenda*, *Trifling Women*, *Where the Pavement Ends*, *Merry-Go-Round*, and *The Green Goddess*. Come to think of it, we wonder why more readers haven't named *Prunella*, which, to our way of thinking was Maurice Tourneur's finest effort, a thing of charming fantasy.

May Cochran, of 4 Woessner Avenue, N.S., Pittsburgh, Pa., gives her list of the ten outstanding motion pictures of all time as *The Birth of a Nation*, *Broken Blossoms*, *Passion*, *The Miracle Man*, *Blood and*

*Sand*, *Stella Maris*, *The Covered Wagon*, *Orphans of the Storm*, *Dream Street* and *A Fool There Was* (the original, with Theda Bara).

Lee Bailey, Box 176, Fulton, Arkansas, makes a list of ten pictures he "liked a great deal better than most million dollar productions that I have seen." The ten: *Peggy*, *Mickey*, *Eyes of Youth*, *Male and Female*, *Why Change Your Wife?*, *Suds*, *The Thunderbolt*, *Kick In*, *Quincy Adams Sawyer*, and *Gypsy Blood*.

SCREENLAND regrets that it lacks enough space to reprint all the lists. More will be published next month.

## How SCREENLAND readers vote upon the ten best screenplays ever made:

1. *The Birth of a Nation*
2. *The Four Horsemen*
3. *The Covered Wagon*
4. *Broken Blossoms*
5. *The Miracle Man*
6. *Robin Hood*
7. *Orphans of the Storm*, *Humoresque* and *Dr. Jekyll and Mr. Hyde* (tied)
8. *The Prisoner of Zenda*
9. *Tol'able David* and *Way Down East* (tied)
10. *When Knighthood Was in Flower*, *If Winter Comes* and *Foolish Wives* (tied)



*Gloria  
Swanson*

*by* ALFRED CHENEY JOHNSTON





*Conway  
Tearle*

by HENRY WAXMAN





*Jetta  
Goudal*

*by* PACH BROTHERS





*Pauline  
Starke*

*by* CLARENCE S. BULL





# "SURE"

## Said

## Nita

**A** Chat in the  
New Manner

By

E. V. Durling

"MISS NALDI," I said, tripping over a tiger skin rug and knocking down a flock of incense burners, "what do you think of matrimony?"

"Is this," asked Nita, "an interview or a proposal?"

"As you wish," I said, bowing slightly.

"Well, under those circumstances you are entitled to my opinion, which I will have you understand is no humble one. I think matrimony is worth a trial."

*Nita on Divorce*

"AND divorce, Miss Naldi?" I inquired with pencil poised in mid-air just like a regular movie reporter.

"Also worth a trial," answered Nita without pausing a second.

Smart girl, Nita.

"Have you had any experience in these matters?" I continued bravely. I may be healthy but I am a bad insurance risk.

*A Co-respondent's School*

"I DON'T know whether to laugh in your face or burst out crying," replied Nita, "but if you must know I went to co-respondent's school."

"Co-respondent's school?" I said, raising my eyebrows to register amazement.

"Sure," replied Nita, slapping me on the back, "wasn't I in the Follies?"

Nita's great company.

"Let's be serious, Miss Naldi," I interrupted sternly, "remember I came to interview you. Now pay attention to me. Do you think matrimony can be improved upon?"

"I'll say it can," answered Nita, "and here's my idea. Why



KEYES

Nita Naldi

not marriage contracts. For instance, say you and I decided to be married."

"Hot Dog," I cried enthusiastically.

"Be yourself, Greeley," said Nita, "I'm only supposing."

"Now don't interrupt me. We decide to be married. Well, we draw up a contract for three years, with no options, providing of course for a generous allowance for dress, miscellaneous expenditures and so on for the party of the first part which would be me. At the end of the three years if everything hasn't been all jake we look around to see if we can better ourselves."

"Think of the possibilities," continued Nita, warming up to her subject, "and of the tea table conversations."

"Are you going to renew, my dear?" Mrs. Black would say to Mrs. White.

[Continued on page 95]



# The Adventures

Of such stuff as comedies  
are made of.



1  
On the studio beach one morning a cross-  
eyed gentleman—



2  
Quite by accident gets  
into Phyllis' bath house  
and acquires an eyefull.

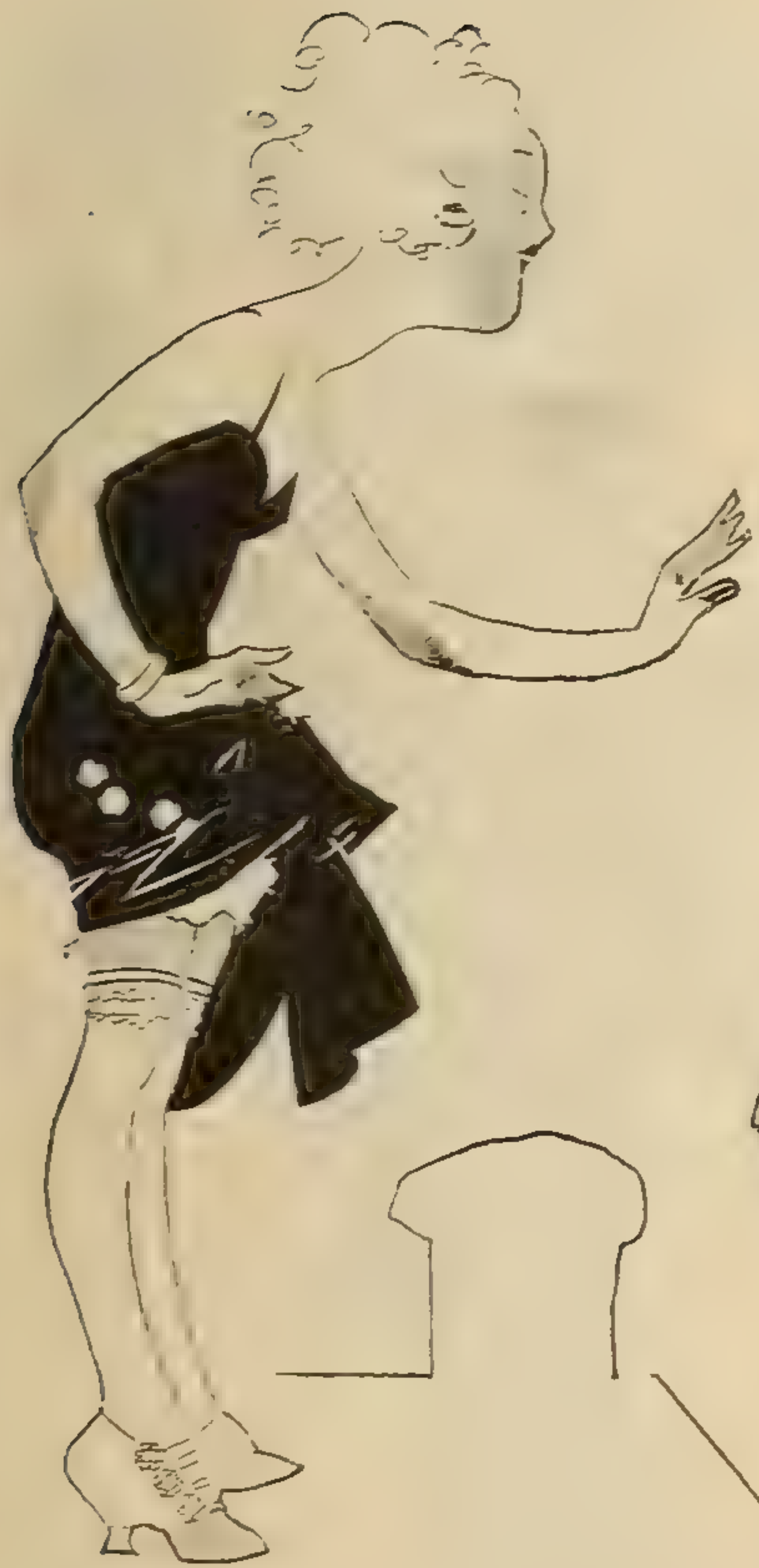


3  
And so, to atone for the black eye,  
she consents to supper in a cafe  
where, for some unexplainable rea-  
son, the waiters wear roller skates.



# of PHYLLIS

By John Held, Jr.



4  
But! The cross-eyed gentleman gets a bit fresh, so—



5  
Phyllis proceeds to push him off the dock.



6  
Fact of the matter is, what she really did was have him arrested right after the second picture.







Ⓒ Better paste the names of the bathing girls presented on this page in your hat. You'll hear—and see—more of 'em. Just above, ladies and gentlemen, is Eugenia Gilbert.

Ⓒ There's a new order of bathing girls on the Mack Sennett lot. For a long time, you know, Mack declined to reveal the sea-going cutie of all. And so, for these many moons, it has seemed as if all the one-piece pulchritude glory of the old days was gone for ever.



Ⓒ Again we ask your undivided attention for a moment. Just below, reclining in the beach chair, is Betty Francisco, who has reversed the usual process by stepping from drama to bathing girl roles. We now realize what a fine actress is Betty. At the right Gladys Tennyson. We might make a snappy poetic wheeze here—but we won't.





*Welcome*  
*back to*  
 Mr.  
 SENNETT'S  
 B E A C H



Below, the dangerous mirror squad of the Mack Sennett forces. Left to right, Margaret Cloud, Cecille Evans and Elsie Tarron.

Just above, Irene Lentz and Betty Francisco. Do you blame us for presenting Betty twice. Were betting that she will be heir apparent for the bathing suit of the famous Phyllis Haver and Harriette Hammond.







# FIVE

By  
Delight  
Evans

THE child stood there. She was only five, but she looked younger—such a tiny thing. Her mouth made an o and she seemed to be about to cry.

"I want to go on the merry-go-round," she said wistfully.

Poor baby! Didn't they remember when a ride on the merry-go-round was a great adventure? Why do grown-ups forget? It was such a small thing she asked—such a trifle—and it would make her happy.

A voice:

"If you'll just be patient, dear, you can go on the merry-go-round in a day or two. But you see your company has arranged for you to meet reporters today, and to pose for flashlights, and tomorrow the newspaper and magazine writers are coming to a luncheon for you. And then—"

## *Peggy Has a Birthday*

"BUT," piped the child, "tomorrow's my birthday!"

"It's business, Peggy."

That was from Louise, and that ended it. Louise is simply, to the outside world, the seven-year old sister of Baby Peggy Montgomery, who is the second most celebrated child in the world. But Louise is really the boss. She is a great teacher, press agent, and business woman in embryo. In her eyes is the light of the leader. In appearance Louise is not sylph-like; in fact, she inclines to rotundity. But she has the grand manner. She's a little feminine Napoleon and she looks like a kewpie.

Peggy's career is Louise's concern. Peggy herself doesn't let it bother her.

There is nothing of the child prodigy about Baby Peggy. She's indifferent about her screen fame, even if it does bring her a thousand dollars, more or less, each week.



# and FAMOUS

**C** Baby Peggy doesn't like dolls much  
—but she adores merry-go-rounds

"Before we got rich and had a maid," observed Miss Montgomery, "I used to take care of her. I used to get myself up and dressed first and then I used to wash and dress *her*. She was always pretty good about it, too."

## *Peggy Doesn't Care About Publicity*

MRS. MONTGOMERY, who is young and pretty, called her younger child to her. "You must be nice and talk to the lady," were her instructions.

Peggy slid over and sat beside me. "The lady wants to write about you for a great magazine," prompted Mrs. Montgomery.

Peggy eyed me with marked indifference. "Can you draw?" she wanted to know.

"Why, Peggy," protested her parent, "don't you care what the big magazine says about you?"

"No," replied Peggy with perfect frankness.

Louise to the rescue. "She draws pretty good," she volunteered.

Peggy's brown eyes snapped. She was a lovely doll come to life. "Get the piece of paper I was working on," she said. "The one with the eyebrow on it."

If Peggy had her way, drawing would be a series of eyebrows. The interview became an orgy of brows and even lashes, drawn by the Montgomery sisters.

## *Art Fascinates Peggy*

AT the sixth eyebrow Louise became mindful of her duties. "We had a governess for us," she remarked as she sketched. "She was supposed to be one, that is. But she didn't wear a uniform."

"She'd say," contributed Peggy, "she'd say 'Don't you love music?' All the time. And of course we didn't. It was terrible."

"But now our nurse is all right; she wears a uniform. The first one wore colored skirts—yellow and pink and blue and all kinds of colors. It was terrible."

"Terrible," echoed Peggy with finality.

More eyebrows, with small faces puckered in earnest endeavor. Then——

"She's no good in pictures," remarked Louise, indicating her sister.

"You don't like her on the screen?"

## *Her Sister Thinks She's Terrible*

"No," replied Louise. "I do not. I think she's terrible."

"Awful," corroborated the slandered star.

"Jackie Coogan," added Louise, "is much better."

"Except," put in Peggy, impersonally, "I wasn't so terrible in the one with Enid Bennett and the one where I ate chocolate. Of course I like Miss Bennett better than anything. I don't see much of her, but I like her."

Peggy is well known for the tears she sheds in her close-ups. But she doesn't like to cry. And watching her own pictures in the projection room is her idea of nothing at [Continued on page 95]



**C** Baby Peggy ... is "terrible in motion pictures," at least so her seven-year old sister, Louise, thinks. Peggy doesn't think so much of her own acting, either. And she hates to watch herself on the screen.



# New SCREENPLAYS

IT is easy to understand why Charlie Chaplin's first serious film, *A Woman of Paris*, has been hailed as a milestone of camera progress. Not that it breaks the way for a new screen technique, as the critics have said. Not that it is an adventure into a virgin field of film drama. Actually, *A Woman of Paris* has nothing new to offer.

## *Nothing New in Technique*

YET, as I have said, it is easy to understand why it has attracted the wild eulogies of the critics. First, because Chaplin has become the officially accepted genius of the films. Second, because *A Woman of Paris* seems new to the screen followers of today.

Actually, the production is of the period immediately following the pioneer Biograph dramas of the early D. W. Griffith. Here is a screen story told in straight forward fashion, minus all of the tricks and trappings that have come to be considered cinema essentials. *A Woman of Paris* is related in simple pictorial fashion.

## *Screenplay May Do Much Good*

AFTER the New York acclaim of his screen effort, Chaplin doubtless looks upon himself as a sort of screen Moses, about to lead the lost film tribes to the promised land. Far be it from me to belittle the Chaplin effort. It was a pretty courageous thing

to do. It required months of effort, months which might have been given over to the making of a highly remunerative comedy.

And *A Woman of Paris* will do a great deal of good. The screen has come to worship at the feet of false gods. We have been bowing too long before the big set and all the so-called modern glories of the film. We need to go back to the direct celluloid stories of yesterday. We need to retrace our steps from the blind alley of ornate and de luxe story telling.

## Ⓒ *The Month's Best Screenplay*

### Ⓒ *A Woman of Paris*

Chaplin has taken a trite story: of the girl who comes to the city, the wealthy man-about-town who establishes her in an apartment, and the poor but honest lover from back home. In this case he has dared to tell it a little differently. He has dropped the story into the city of Paris. The girl is happy in her alliance, the rich waster isn't at all a bad sort and the lover is a weakling who finally ends his life in suicide. It is only towards the end that Chaplin contributes his sop to the censors. The gal gives up her little love nest that she may devote her life to hospital work—and the wealthy chap goes on to seek a new liason. All of which is probably a necessary regeneration in this censor infested land.

## *Stark Clinging to Directness*

THE story is told without a single railroad terminal interior I recall but one flash back. There is a stark clinging to directness. One scene, of the girl fleeing to Paris from her home in the provinces, sticks in my memory. She hurries from the station to board the train, but you never see the actual train itself. It is merely suggested by the onrushing flashes of light from the car windows.

*A Woman of Paris* is superbly acted. Even in the old days I always recall Edna Purviance as giving a homely and sincere touch to Chaplin's comedies. Here she is revealed as an actress of breadth and understanding. She plays the girl—and plays her with fine poise and shading. It is one of the best performances the screen has ever had. Almost as good is Adolphe Menjou as the wealthy Parisian. He, too, plays with a fine subtlety and suavity.

## *Proves Artificiality of Our Films*

LET me make myself clear on this Chaplin opus. It is a worthy thing—but it isn't a brand new forward step in cinema direction. Nor am I at all sure that it will be widely popular. But it does prove that the screenplay has been pursuing a highly artificial course, one that is fast leading to disintegration.

The critics seem to have overlooked the real significance of *A Woman of Paris*. It tells an adult story bravely for most of its distance. Which is a rare and splendid thing in this day of adolescent film fare.

It was unfortunate that I caught a view of Rex Ingram's newest effort, *Scaramouche*, the night following my first glimpse



Ⓒ Ramon Novarro is rather colorless as the hero of *Scaramouche*.



# in REVIEW

By Frederick James Smith

Illustrated by Covarrubias

of Mr. Chaplin's treatise on Paris apartment life. That is, unfortunate for *Scaramouche*.

FOR the new Ingram super-valentine is the ultimate in the blind alley film progress just referred to. It lies pretty close to perfection in its photography, its grouping and its mass direction. It is orchidarius technique plus. In other words, it has everything but a heart and a punch.

*Scaramouche* is a pretty little story, based upon one of those Rafael Sabatini novels, with the well known French revolution as its climax. We have grown a bit tired of this period of history. Far be it from me to say whether or not Ingram's revolution is better than Mr. Griffith's. (I still think that Herr Lubitsch's is better than either.) Someone ought to tell the Hollywood folks that only some 4,000 lost their lives in this "bloody era," as the caption writers put it. H. G. Wells has pointed out, for instance, that this is less than the number of lives wasted by the British generals alone on one day of the Somme offensive in the world war.

*Anent the French Revolution*

THE French revolution had a lot to do with the spread of the republican form of government—but I'm just paying up some back income tax and hardly care to express myself on this point. Maybe Max Beerbohm is right when he says the French revolution did just one lasting thing: it stopped the wealthy from putting powder on their hair.

*Scaramouche* is the story of a young Frenchman who espouses the republican cause, has many narrow escapes, wins a pretty royalist maid and saves her when the revolution breaks. It is told very ornately but the acting is pretty palid. Ramon Novarro is the hero and Alice Terry is the Watteau heroine—and they're both about as powerful as your radio batteries after little Willie has monkeyed with them. I've lost the faith Novarro aroused in me with his playing of the pagan lad in *Where the Pavement Ends*. The real acting honors of *Scaramouche* go to Lewis Stone, who does a blood thirsty royalist in workman-like fashion. Be it a Royal Northwestern Mounted or a courtier, Stone is always adequate.

*Spanish Dancer Disappointing*

I HAD looked forward to *The Spanish Dancer*, the Pola Negri version of the old Adolph D'Ennery-P. S. Dumanoir roystering play, *Don Caesar de Bazan*. Mary Pickford recently did a



Franklin Fairchild: *The Ladies' Man*.  
Alias Monsieur Ben Turpin.

version of the same thing under the title of *Rosita*—and, well, comparisons, are interesting. Besides, *The Spanish Dancer* was directed by Herbert Brenon—and I have always considered him one of our most efficient directors.

The result disappointed me all around. True, the Negri displays a little more vitality than in either of her previous American efforts. But her abandon is calculated and the old spark isn't there. Yet her Maritana in *The Spanish Dancer* isn't as immature as Miss Pickford's *Rosita*.

The Brenon version doesn't stand up with Lubitsch's *Rosita*. The film I saw in New York seemed badly cut. It do not know whether this cutting was done in the theater (as is frequently the case) or whether this is the way the film will be shown everywhere. Anyway, *The Spanish Dancer* jumped and skidded with the rush of a Sennett comedy. There is entirely too much of the merry carnival populace—and enough confetti is used to get out an entire week's publicity from the Los Angeles press offices.

*Mediocre Support for Pola*

IN Pola's support is Antonio Moreno in the role of Don Caesar. This is just a fifty-fifty performance. Wallace Berry's king is pretty inferior when compared to Holbrook Blinn's splendid royal rogue in *Rosita*. Beery never suggests royalty to us. Somehow I always fancy him calling up the dumbwaiter shaft, "Any ice today, Mrs. Jones?"

Speaking of Beery, as I have, reminds me of the first Associated Authors' film, *Richard the Lion Hearted*, in which Wallie plays the name part. Adapted, according to the program, from



Scott's *The Talisman*, it sets out to be a sequel to *Robin Hood*, being the further adventures of Richard after the Earl of Huntingdon (alias Doug) sought justice and liberty in Sherwood Forest. If you recall *Robin Hood* you will remember that Richard Cour de Leon dropped out of sight in the middle of the spectacle, to reappear briefly at the finish.

#### *Glass Crusade*

As I remember it, I thought Beery was darned good in *Robin Hood*. I take that back now. He is pretty dreadful in *Richard the Lion Hearted*. And the picture is done so cheaply that the crusade seems to have been entirely "shot" through glass. The producers seem to have courted comparison, for there are a couple of borrowed shots from *Robin Hood* showing Doug and Beery.

Pretty much all of *Richard the Lion Hearted* is faked. I think that Frank Woods, the chief of Associated Authors, made it in his backyard. Every now and then I thought I could see the family clothesline. I'll bet they had a terrible time to keep the neighbors' children from stealing the spiked helmets belonging to the army of three Saracens.

To be serious, there is a limit to this tricking of scenes by photographing scenes painted on glass. Otherwise it would be possible to do a 1924 version of Griffith's *Intolerance* with three extras, an artist, some glass and a camera.

The remainder of the cast of *Richard the Lion Hearted* ought to be darned good in charades.

#### *If Winter Comes is Compelling*

It is pretty late to comment upon the William Fox production of the A. S. M. Hutchinson novel, *If Winter Comes*. I honestly enjoyed this screen-play hugely. The novel itself was melodramatic, sentimental and mid-Victorian, all qualities of exceeding screen effectiveness. The film version has stuck with absolute fidelity to every detail of the career of Marke Sabre. Here is a characterization of cumulative power, sweeping to a splendid emotional climax. You will find nothing finer in the whole realm of cinema acting. I'll whisper right now that it will find a place on my year's list of best performances.

The sub-titles have been carefully selected from the novel and used with fine discretion. Indeed, the whole production is excellent, well acted all through and sincerely directed by Harry Millarde. This Millarde surprised me. The result is an absorbing screen drama, crammed with humanizing detail and made doubly compelling by the superbly sustained performance of Percy Marmont as Puzzlehead Sabre. True, he has turned out screenically effective sob stuff before, as in *Over the Hill*, but his touch was primitive.

Here he creates with a workmanlike and deft touch.

#### *Six Days is Cheap*

CHARLES BRABIN, who made that gem of the soil, *Driven*, developed Elinor Glyn's stab at sensationalism, *Six Days*, into a film. This is a story of a pretty girl and a young chap entombed in the desolate and deserted trenches of Flanders fields for six days. I never read Mrs. Glyn's novel and so I do not know whether or not she had the foresight to entomb a chap-erone, a priest, with the young people. Anyway, there's a clergyman in the film, so Will Hays can

breathe easy once more.

*Six Days* strikes us as cheap sensationalism. Maybe you'll like it. It depends upon you. Personally, Brabin seems lost when his characters wear something over their suspenders. Here Corinne Griffith makes her escape from servitude at Vitagraph as the girl and doesn't do very well. Frank Mayo is the man—and there is no actor for whom I care less.

#### *Neilan Film Unsavory*

MARSHALL NEILAN'S *The Eternal Three* has a cheap note all through. The plot concerns a surgeon absorbed in his work, his pretty second wife and his son by his first marriage, a flip youth who isn't above taking advantage of his father's absences.

Unsavory stuff, without anything to lift it above the basement. Very badly acted, too, particularly by Raymond Griffith, who bounds around like one of Doug's unforgettably merry men. I imagine Mickey Neilan wrote the continuity of this on his cuff on his way home from a Hollywood party. Too bad it didn't get to the laundry.

#### *Old-fashioned Vitagraph Drama*

ONLY a moment or so ago I spoke of Charlie Chaplin's trip backward in quest of technique. This is as nothing compared to J. Stuart Blackton's recent research work at Vitagraph. He had just made *On the Banks of the Wabash*, based upon Paul Dresser's song. If this isn't an exact duplicate of the Vitagraph technique of ten years ago, I'll autograph two hundred photographs for John Bunny tomorrow. Commodore Blackton has even been able to duplicate the exact historic Vitagraph photography.

#### *Some Quaint Novelities*

STILL, Blackton has achieved some quaint novelties. For instance, it comes with rather a shock to us to see a villain trying to ruin Mary Carr. *On the Banks of the Wabash* has everything to make 'em tear up the seats in 1914—and to put 'em asleep in 1924.

## Watch for the Burlesque Number of SCREENLAND for March

**The brightest and funniest issue of any  
motion picture magazine ever published**



Edna Purviance plays with fine poise and shading in *A Woman of Paris*.





# ANIMAL ACTORS *of the Screen*

By Eunice Marshall

**T**EDDY, the Great Dane that has appeared in hundreds of Mack Sennett's pictures with so much distinction, fixed his bright eyes on his master. His ears cocked to register undivided attention. His master laid three magazines on three different chairs.

"Pay attention to me, Teddy," the low, pleasant voice said. Teddy was all ears.

"This magazine is *red*," touching the vivid color of one of the books and emphasizing the adjective. "This is *white*. This is *yellow*. See? Red, white yellow." Then he called the dog to him, covered the animal's eyes and told me to change the position of the magazines. I did so, and when he asked me which one of the magazines Teddy should bring him, I said the red one. Sceptically.

"Go over there and bring me the *red* one, Teddy," said the dog's master.

Teddy trotted over and smelled at the books uncertainly.

## *Teddy Knows a Lot*

"**T**HE *red* one, Teddy. Bring it here," the beloved voice prompted him. Teddy nosed at the books, hesitated a moment or two, then picked up the red magazine and brought it to his master! Unerringly then he brought at command the yellow and the white-covered books.

If I had not seen it myself, I probably would not have believed it. "Some trick to it," I would have sniffed. But Teddy did it, and there was no trick.

**¶** *The Owners of the canine stars tell exactly how you can train your pet dogs*

**¶** Compare your salary with the money earned each week by the famous dog actors of the screen:

Teddy.....	\$275
Buddy.....	250
Cameo.....	200
Pal.....	200

**¶** Brownie earns \$75 a day. Strongheart and Rin-tin-tin earn even bigger salaries, comparable to the biggest human stars.

Brownie, the dog-comedian, acquire such almost-human understanding?

I asked Henry East, owner of Buddy and several other famous movie dogs, who trains animals for screen work.

"Patience does it," he said. "Given a dog of average intelligence, you can train him yourself. Of course," and here he gave utterance to the crack that all animal-trainers cherish, "you have to know more than the dog!"

A pedigree is not necessary. If your dog is just a plain cur-dog, don't you care. Mongrels are smarter than thoroughbreds and take direction easier. A good many Hollywood people have paid large sums of money for pups sired by Strongheart and Rin-tin-tin, actually expecting these descendants of those wonderful dogs to possess their sire's ability to jump twelve-foot hurdles and do other hard-learned tricks. It doesn't work out that way. It would be exactly as absurd to expect the infant son of a

Phi Beta Kappa, for instance, to be born knowing how to read and write.

## *Steps in Canine Education*

**T**RICKS are a matter of education, not inheritance.

The very first step in the training of a movie dog (and in the training of your house dog also), according to Henry East, is to teach him to come at your call. The best way to do this is to put a

**¶** *Top Panel: Pepper, the Sennett cat, has a curious screen personality.*





**C** Top, Strongheart, possibly the most famous of animal stars; right, Rin-tin-tin, the police dog star, with his master, Lee Duncan.



leash on your puppy, and call his name several times. If your puppy is just a few weeks old—and this is the ideal time to begin training him—his name will mean nothing to him. After repeating the name three or four times, follow it by saying, "Come here." Accompany the words by a gentle tug on the leash. Each time, as you pull him nearer to you, take up the slack on the leash. When you have brought him to your feet, say "All right" in a pleased tone, and reward the puppy with a pat on the head and a morsel of food.

The puppy will learn that the command to come means two things: if he comes he will get something good to eat; if he doesn't come, he will be pulled. Half a dozen rehearsals of this lesson ought to teach your puppy, East says, but the teacher must have unfailing patience. He must also watch the inflection of his voice, for it is that that gives the dog his cue. Always give an order in the same quiet but determined tone. Then when the dog does the trick, make your "All right" commendatory.

#### *The Dog Must Believe in You*

**D**ON'T beat your dog. You can hurt his feelings more by a displeased tone than by a beat-

ing. When you cow a dog, you ruin him. Don't let him be hurt in doing some trick, if you want his confidence. If Henry East has the slightest suspicion that any of his dogs is going to be hurt in a difficult leap or other trick that some director wants, he refuses to let the animal attempt it. Buddy for one has never been hurt or even frightened, and I verily believe that if his master directed him to jump off the Woolworth Building, Buddy would do it without hesitation.

The second trick to teach your dog is to make him sit down at command. Any well-taught house dog should know this. Tell him to "Sit down," and gently push his hind-quarters to the ground; then, while he is in that position, tell him to "Hold it!" You will have to repeat this a good many times. Finally he will learn that "Hold it!" means to remain perfectly still in any given position. Then, when you see he is going to get up, anticipate his action by "All right!" and reward him again. All young puppies have to be rewarded with tid-bits. Later, a kind word or a pat on the head is sufficient.

You can teach your dog to lie down at command in the same fashion. Some of the seemingly simplest acts are the hardest to teach. Stretching, for instance, or scratching. Why? Because they are natural acts, and when a natural cause is lacking, the dog can't see any reason for doing it. Try to make your dog stretch some day, and see.

#### *The Simplest Tricks are Hardest*

**E**AST had to make Buddy scratch a flea, in a certain picture. It took him three weeks to teach him, and Buddy is wonderfully obedient. East tried everything, from putting cockle-burrs and chewing gum in his coat, to planting real fleas there. But as long as Buddy didn't feel a bite, he saw no reason to scratch. East finally taught him, however, and now he scratches at command.

Buddy broke into the movies at the advanced age of ten weeks. He was required to apparently change from a link of sausage into a very scared dog, in a slapstick comedy. Trick photography did it, of course; the baby actor merely had to lie on a platter, very

*(Continued on page 103)*



**C** Teddy has appeared in Mack Sennett comedies for eight years.



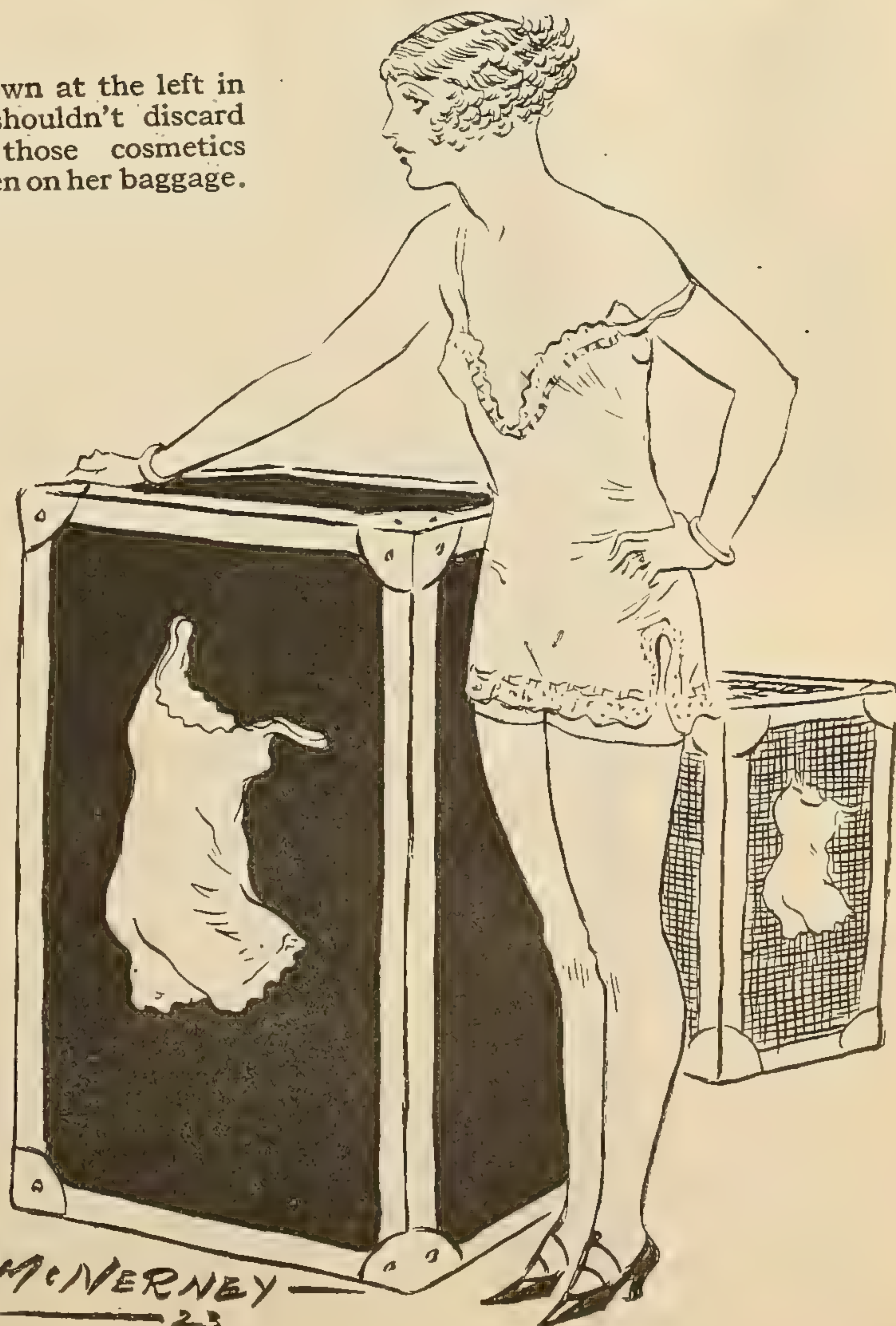
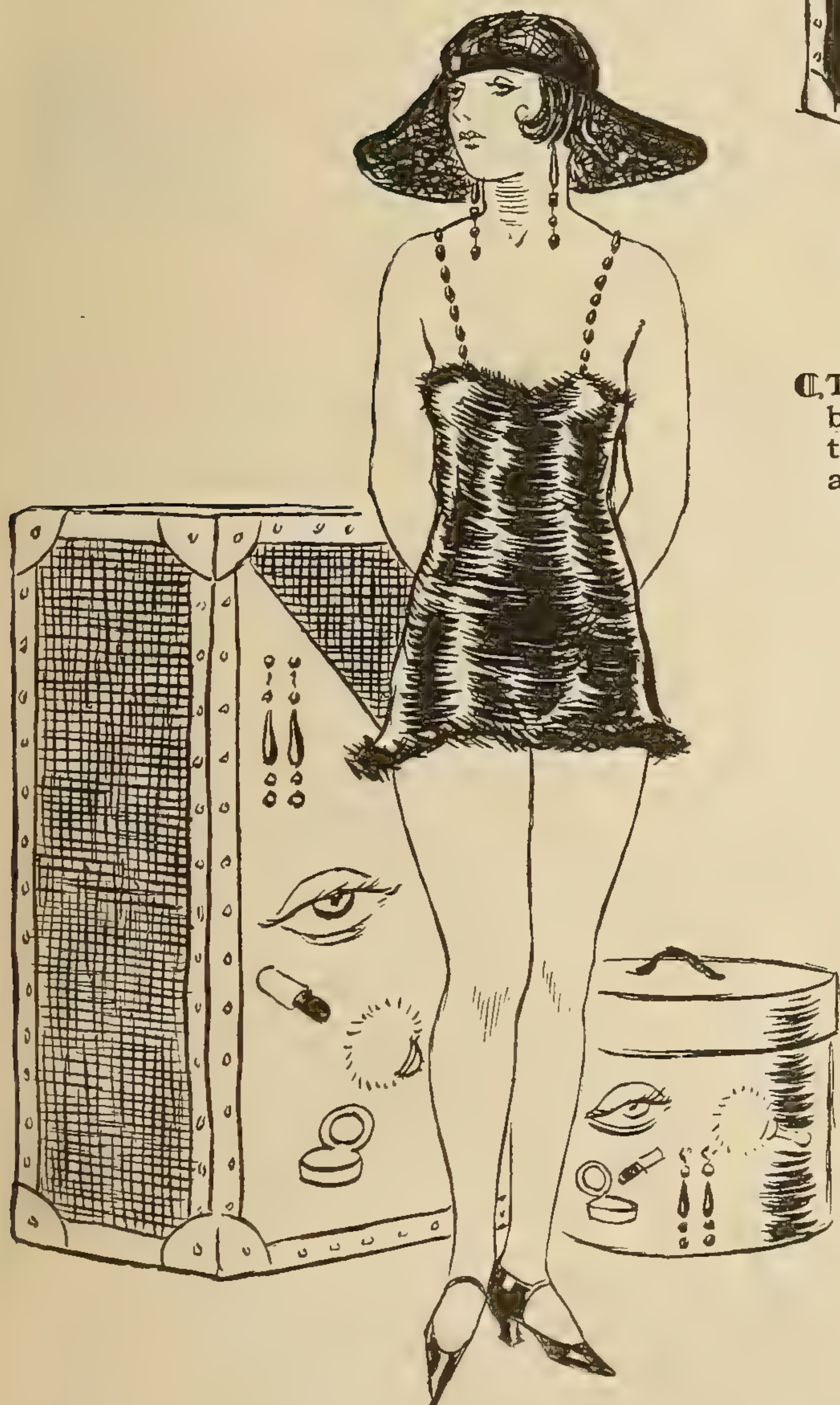
# Saucy Baggage

☞ Why shouldn't the screen stars carry distinctive luggage when they travel or go on location? At least it would enliven the tedium of a dull trip

☞ What could be better for a bathing beauty than the snappy design here indicated?



☞ The vampire, shown at the left in beach costume, shouldn't discard those earrings, those cosmetics and those eyes, even on her baggage.



☞ At the right, a piquant design for the little lady who plays four-fifths of the film en chemise and then scampers around in red flannels to prove that she is, like Kiki, "a good gal."

McNERNEY  
23





# KIKI

## *Minus Pose*

*By Delight Evans*

SOMEONE should take Lenore Ulric aside and speak to her, kindly and quietly, but in tones of conviction, about this thing.

Here she is, somewhat of a celebrity—I mean, when one is advertised in large electrics over a theater of tradition managed by one of the most illustrious directors in American drama; when one has performed for two years in the same play, to packed and appreciative houses—it is generally taken for granted that one is fairly far along the road to success, isn't it?

Well, then! It's got to be lived up to. Celebrities are celebrities, and don't you forget it. *They* never do. There must always be a background. It may be shaded lights and perfume. It may be dogs and horses. It may be an apartment in the French manner. But there must be a background. A luminary without a "line"—can such a thing be?

### *Lenore Doesn't Bother to Pose*

THERE is one. Lenore Ulric. It's hard to believe, but there it is. With every chance in the world to fix up a perfectly stunning background, she doesn't bother. She's too busy being herself. Perhaps if she knew what was expected of her—with her widely heralded exotic personality think of what she could get away with—she would oblige. *You* speak to her about it. I can't.

From her colorful—to say the least they're that—performances you expect the same sort of thing off-stage. A combination of *Kiki* and *Tiger Rose*, with a dash of *The Bird of Paradise* and a soupcon of *The Son Daughter*. Half-closed eyes; French maid; faint perfume; imported negligee; and maybe even music from somewhere. Then one could paint, in one's feeble way, a little portrait of the great actress at home; or, Broadway's favorite seen at close range. It would be one of those juicy interviews; it would almost write itself. You know the kind.

### *What a Disappointment!*

SHE's a disappointment; but *what* a disappointment.

Just to mention one thing—she says ee-ther.

Stop a moment and consider what this means. It is nothing to shove aside with a sneer. "She says ee-ther. What of it?" Ah. What of it, indeed?

We're told that either is correct. That is, that either ee-ther or aye-ther may be uttered without offending the proprieties. But there seems to be an unwritten law about it. As soon as one attains Broadway, one automatically says "aye-ther." If, by a clumsy slip, the other awful thing leaves one's lips, one glances about anxiously to ascertain if it was overheard and then chatters animatedly to cover up. "Aye-ther" is the word. To use that other is to be revealed as outside the elect. I never met an actress who said ee-ther.

Until Lenore.



At the left Lenore Ulric as Kiki. "I've played Kiki for two years now," she says, "and she's still new to me."



**L**enore Ulric is always herself—with something of the gamin and much of the child.

Yes, you say. That's all very well; that's fine. But didn't she drop the "h" from her last name?

Suppose she did. That final letter wasn't really necessary. It didn't alter the pronunciation. Dropping it merely saves electricity.

*Going to Paris to do Kiki*

**T**HERE'S no getting around it. She has a French maid, but she's studying French all the time because she is soon to present *Kiki* to Parisians. Her imported negligee was a yellow Japanese kimona.

The first advertisements of her picture appearances announced the debut of Miss Ulric in the silent drama, or words to that effect. Evidently she didn't read them; she speaks freely of her first photoplays, made about six years ago, some of which, you may remember, were good. She says they weren't. She made each picture in three weeks or so.

*Going to do The Sun Daughter Next*

**N**ow she will make a photoplay every summer. She completed *Tiger Rose* in California. Next she will do *The Sun Daughter* and then *Kiki*, which she is still playing on the stage. She likes pictures. Moving pictures.

"I'm all right when I'm acting," she explains. "It's the stills that worry me. My cameraman said, 'Miss Ulric, you're fine when you're moving. But the minute I try to take a still of you, you get that set look.' He's right. I smile naturally for a second, and then it's forced. In the sad scenes I stare.

"I hope *Tiger Rose* is good. I haven't seen it yet, but one of the girls at the studio wrote to me that it's not so bad."

**L**enore Ulric has just completed *Tiger Rose* as a screenplay and she intends to do a new film drama each Summer. Below, a scene of Lenore in one of the great open places.



Of course you know that another star would have quoted the president of the company or at least the studio manager.

She likes Gloria, and Norma, Nazimova and Pola.

*Just a Regular Dressing Room*

**H**ER theater dressing room is not the dressing room you see in the movies. If you would expect the spacious, mirrored, flower-festooned room with library and kitchenette attached you would be bitterly disappointed. At theater dressing room is never like that. Perhaps at the Warner Brothers' studio in California she had one. I don't know. But the one I saw [Continued on page 102]





International News Service

New York City—Charlie Chaplin comes to Manhattan to attend the premiere of his first dramatic picture, *A Woman of Paris*, and poses for SCREENLAND. The broom? Apparently to indicate that the new film has swept into a hit.

# Our Own NEWS REEL

Ⓢ The Cinema News of the  
Moment in Picture Form

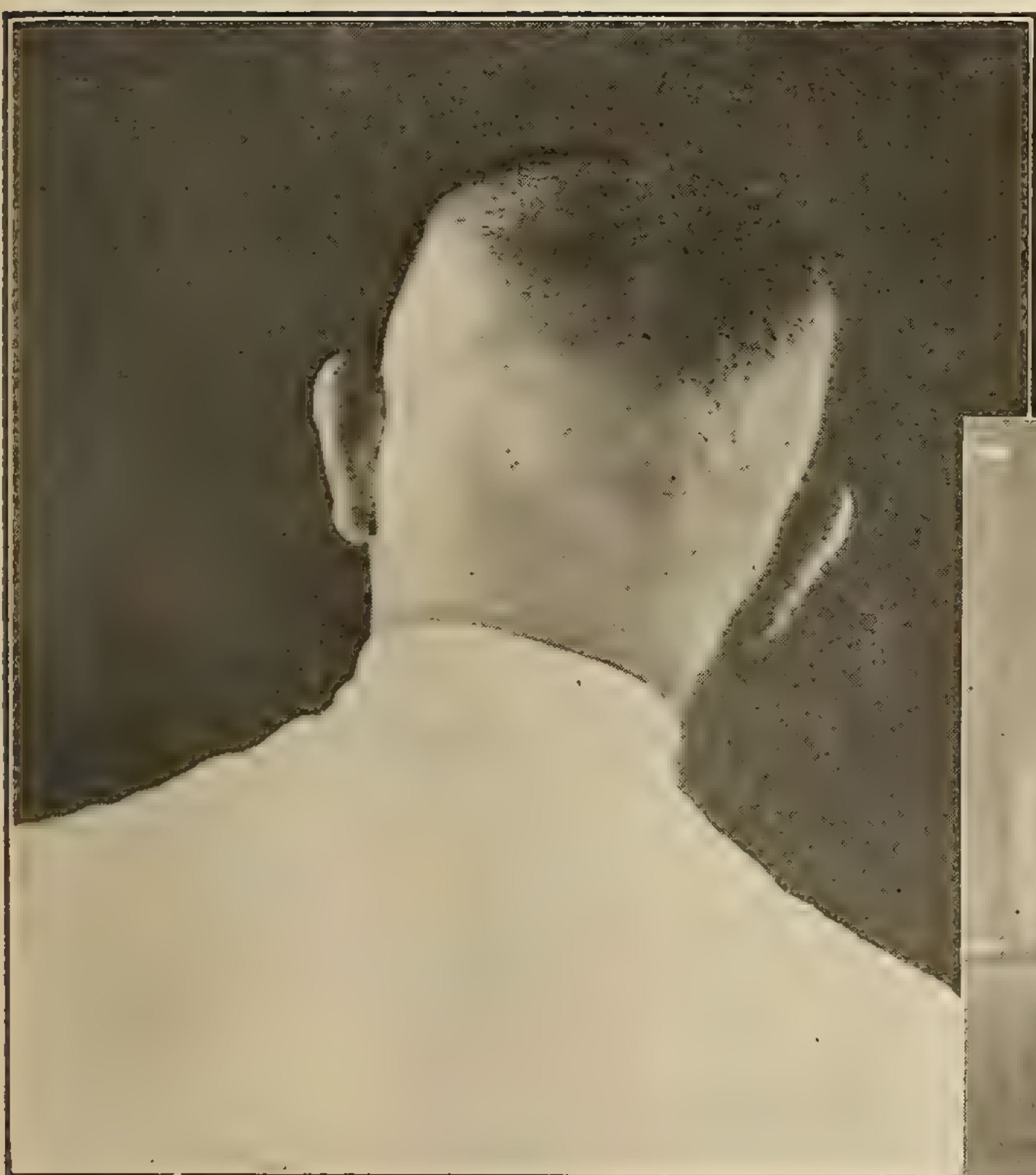
The Florida Swamps  
—King Vidor and  
members of the Gold-  
wyn company in the  
act of filming Joseph  
Hergesheimer's *Wild  
Oranges*. This is  
the film started by  
James Kirkwood  
and later retaken  
after Kirkwood was  
hurt. Frank Mayo  
succeeded Kirkwood  
in the leading role.







*Death Valley—Eric Von Stroheim and his technical staff set up cameras on the peak of one of the famous sand dunes of Death Valley, where the Goldwyn director took an expedition of forty players and aids to film the final scenes of Greed.*



*Culver City, Cal.—An interesting; an unusual, study of Eric Von Stroheim, the director.*



*Culver City, Cal.—In the Goldwyn gym, with Al Kaufman, the former heavyweight, refereeing a match between Hobart Bosworth and George Walsh. Special interest centers in Walsh, who has been selected to play the title role of Ben-Hur.*





California—James Cruze, with his sister, on his Flintridge estate.

Below  
Pourville, Normandy—Mlle. Suzanne Lenglen, the world's tennis champion, meets Carlyle Blackwell, engaged in making a pictureplay at the French resort.  
—(International)



(Left Center)  
Culver City, Cal.—James Kirkwood drops around to the Goldwyn studio on his first day out, following his recent accident. Mrs. Kirkwood (Lila Lee) came with him, of course, and they were greeted by King Vidor.



New York City—Carl Laemmle, president of Universal Pictures, returns on the S.S. Aquitania with his children, Rosabelle and Carl, Jr. They spent three months abroad.



On Long Island Sound—Director John Robertson gives a few words of advise to Richard Barthelmess, between scenes of Twenty-One. The young woman? Elsie Lawson.



Below  
Los Angeles, Cal.—Clara Bow, as Janet Oglethorpe in Black Oxen, introduces something new and piquant in sleeping garments.



(Right Center)  
Los Angeles, Cal.—Frank Mayo bet with Lew Cody on the Dempsey-Firpo match. Each agreed to act as the other's chauffeur for a week if he lost. Mayo bet on Firpo and he recently spent a week carrying Lew's luggage and driving his car.

—(International)

Los Angeles, Cal.—Director Ernst Lubitsch and his wife on the lawn of their California home. Lubitsch seems to have become a confirmed Californian.





# Bessie Love

**C***A new and charming study of the young actress who did a smashing comeback in Human Wreckage.*

DESER

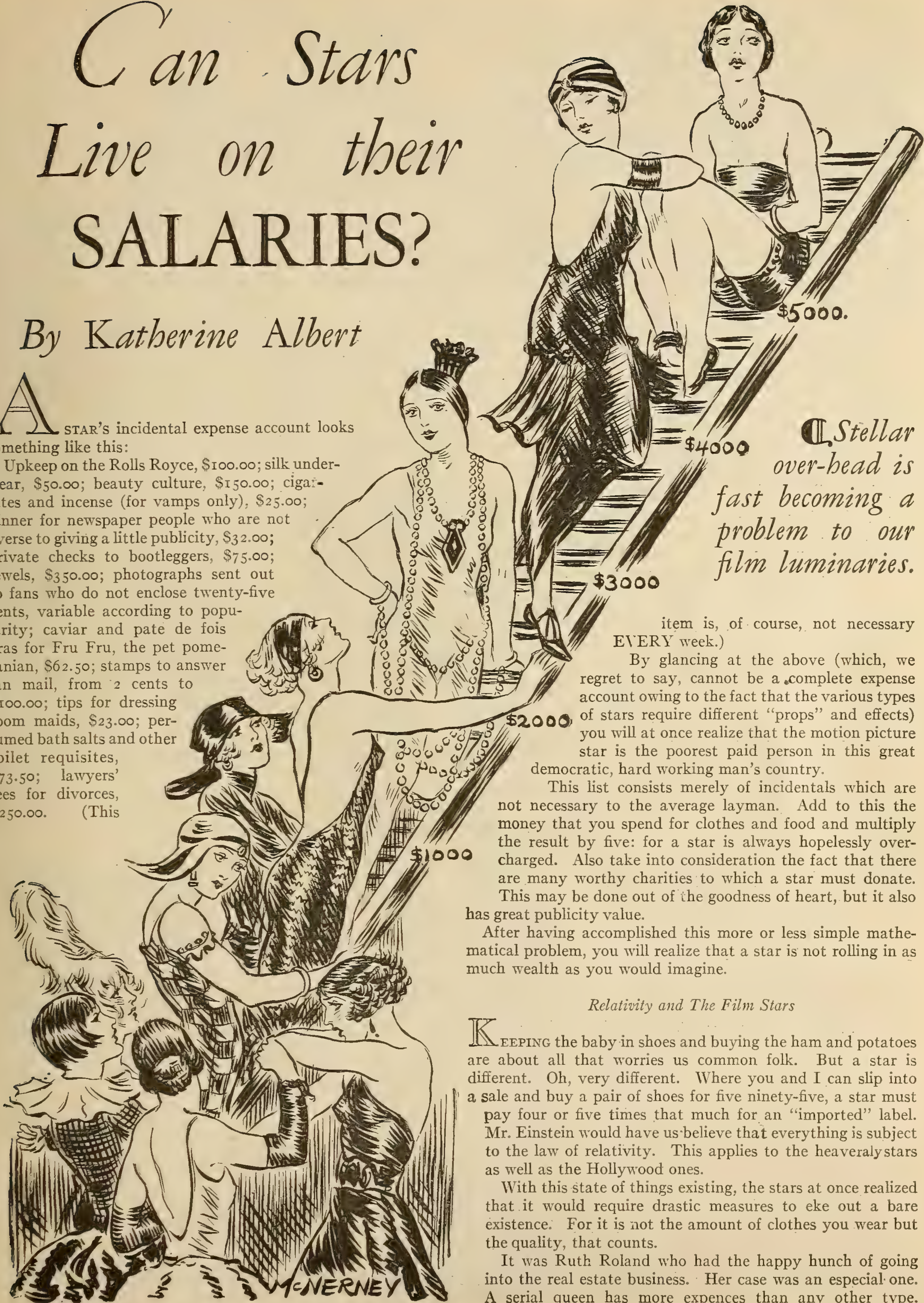


# Can Stars Live on their SALARIES?

By Katherine Albert

A STAR's incidental expense account looks something like this:

Upkeep on the Rolls Royce, \$100.00; silk underwear, \$50.00; beauty culture, \$150.00; cigarettes and incense (for vamps only), \$25.00; dinner for newspaper people who are not averse to giving a little publicity, \$32.00; private checks to bootleggers, \$75.00; jewels, \$350.00; photographs sent out to fans who do not enclose twenty-five cents, variable according to popularity; caviar and pate de fois gras for Fru Fru, the pet pomeranian, \$62.50; stamps to answer fan mail, from 2 cents to \$100.00; tips for dressing room maids, \$23.00; perfumed bath salts and other toilet requisites, \$73.50; lawyers' fees for divorces, \$250.00. (This



Stellar over-head is fast becoming a problem to our film luminaries.

item is, of course, not necessary EVERY week.)

By glancing at the above (which, we regret to say, cannot be a complete expense account owing to the fact that the various types of stars require different "props" and effects) you will at once realize that the motion picture star is the poorest paid person in this great democratic, hard working man's country.

This list consists merely of incidentals which are not necessary to the average layman. Add to this the money that you spend for clothes and food and multiply the result by five: for a star is always hopelessly overcharged. Also take into consideration the fact that there are many worthy charities to which a star must donate.

This may be done out of the goodness of heart, but it also has great publicity value.

After having accomplished this more or less simple mathematical problem, you will realize that a star is not rolling in as much wealth as you would imagine.

## Relativity and The Film Stars

KEEPING the baby in shoes and buying the ham and potatoes are about all that worries us common folk. But a star is different. Oh, very different. Where you and I can slip into a sale and buy a pair of shoes for five ninety-five, a star must pay four or five times that much for an "imported" label. Mr. Einstein would have us believe that everything is subject to the law of relativity. This applies to the heavenly stars as well as the Hollywood ones.

With this state of things existing, the stars at once realized that it would require drastic measures to eke out a bare existence. For it is not the amount of clothes you wear but the quality, that counts.

It was Ruth Roland who had the happy hunch of going into the real estate business. Her case was an especial one. A serial queen has more expences than any other type.



She never knows at what minute her most elaborate evening gown will be torn off bead by bead by the heartless villian who has no respect for Paris dresses. And then there are the hospital bills, doctors and nurses to attend the bruises acquired while leaping from one crag to another.

Ruth's example led many stars to follow suit by going into business other than pictures.

#### *Viola Dana: Garage Owner*

IMAGINE Viola Dana attired in overalls, with tousled hair and greasy hands, telling an irate tourist that it is impossible to have his car done the day promised. Well, she almost does this, by proxy, at least. Her weekly salary hits the four figure mark. But gas was selling for ten cents a gallon and she realized that something must be done to save on the midnight oil. So she bought a garage.

On one of Los Angeles' many well paved suburban boulevards there is a garage owned and managed by Viola Dana. Ask any successful garage man you know what his yearly profits are, add this to Viola's salary and you will realize that it is possible for her to get along.

When you have achieved the feat of visualizing La Dana as a mechanic then think of Wanda Hawley's perfectly manicured hands covered with soap suds. If she cared to get at the heart of her business she would work right along with her washers and pressers. But she realizes what steaming water does to a dollar marcell and she leaves this work to more efficient ones, in her laundry. That is Wanda's hobby.

#### *Wanda Owns a Laundry*

OUT in the wilds of Hollywood where comedy stars are evading the custard pie with little success, the necessity of many laundries is obvious. And Wanda Hawley (who's salary was only seven hundred and fifty dollars a week) saw where she could make some real money in a less romantic but more lucrative business. Therefore, gentlemen, when the best silk shirt comes back from the laundry, torn, abstain from vociferous comment. Think, we adjure, how Wanda would weep if she thought that you were not satisfied with her work.

Helene Chadwick, who's salary was also seven fifty, has left pictures for good and has, like Wanda, become a daughter of the soil. In a different way, however. Her forte lies in real estate instead of laundries. Her shingle is hanging on Hollywood boulevard along with the other realtors. We are told by a facetious philologist that the word realtor comes from the Spanish real and the word toros meaning bull, but who could refrain from buying one of Hollywood's many architectural atrocities when told by Helen Chadwick that it is a "wonderful buy."

This real estate craze has become so popular that one young and enterprising producer, Victor

Hugo Halperin, has formed a real estate club. The list of members reads like a who's who in Hollywood. Every week each member deposits five dollars of the little old pay check with the treasurer. The membership is limited to one hundred and the money is used to buy real estate for the mutual good of the club. We admire Halperin. But we would not be in his shoes. For picture people are a peculiar lot where money is

concerned. If you don't believe this ask the credit department of any store in Hollywood.

Even leading men have their financial worries. There's Valentino, for instance. He was earning one thousand two hundred and fifty dollars a week when he worked for Lasky, but it is rumored that during the height of his career another company offered ten thousand for his services. But money means nothing to Ruddy. He does not care a snap for filthy lucre when art is also entailed. Valentino refused to continue when he was not allowed to play the roles for which he thought himself best fitted. No siree, Rudy will not be dictated to by anyone. So he left pictures flat and

started his career elsewhere.

#### *High Cost of Living for Vamps*

SHE vamps have the most terrible time of all making financial ends meet. Incense is so expensive and the French labor under the delusion that their perfumes are worthy of a price which looks like the expense account of a traveling salesman. And batiks, well, my dear, you simply cannot touch them without digging deep into the old First National.

Mae Busch has to struggle along on five hundred dollars or so a week, which barely keeps her in negligees. So she took to writing poetry. As yet we have had no report on how these sell, but if she is like most of the poets we know she can save money only by decorating her walls with rejection slips instead of original paintings. The former come in all colors and have a decided decorative value. It is a novel idea, Mae, try it. As a matter of fact Mae Busch writes very good poetry, if you like that sort of thing.

At present writing Gloria Swanson has been able to get along on her little five thousand per. We have had no word to the effect that she contemplates other work. Lacking though we

are in financial genius we can imagine doing nicely, thank you, on five thousand a week. Of course, she has many expenses. She must entertain in her new home, but with proper economies she can, perhaps, make her salary do.

#### *Babies' and Barbara's Bank Roll*

RAISING babies is Barbara LaMarr's only other occupation besides getting disentangled from law suits and acting in pictures. And if we are to believe the mothers of the

(Continued on page 91)

Can our stars, with an overhead including Rolls Royces, silken attire, cigarettes, jewels, photographs and lawyer fees, live upon their simple salaries?

Something should be done about it, before the thing becomes a national problem.

SCREENLAND accordingly is starting a movement for more humane salaries for our stellar celebrities.

Must our favorites live in actual need?

Read what Miss Albert has to say about the subject here.

#### NOTE SCREENLAND'S CONTRIBUTORS

Where else will you find a motion picture magazine with an editorial staff numbering:

Frederick James Smith

Susie Sexton

Harriette Underhill

Grace Kingsley

Katherine Albert

Eunice Marshall

George Jean Nathan

Anna Prophater

Luella O. Parsons

Robert E. Sherwood

H. B. K. Willis

Delight Evans

As for art, you will find the work of the two foremost caricaturists in America today: Wynn and Covarrubias.

Here, too, you will find John Held, Jr.'s most famous belle, Phyllis.

And the work of such leading artists as Everett Shinn, Charles Ennis Stivers, Oscar Frederick Howard and Eugene McNerney.



**P**retty soon Filmdom will have  
its Barrymores and its Drews

# It's All in the FAMILY

By Eunice Marshall

**T**HERE'S no getting around it, the pictures are growing to be more and more a family affair.

You doubt it? Then glance over the roster of the younger film generation, and note how many of the novices bear familiar sir-names. Douglas Fairbanks, Jr., little Joseph Keaton, Jackie Davis, Constance Wilson, Winston Miller—why, sons and little brothers and sisters of stars are as thick about the studios as mosquitoes at a New Jersey picnic. And, in some cases, about as easy to overlook!

Perhaps the most interesting of the second generation of film luminaries is young Douglas Fairbanks. Interesting, first, because of the rather amazing circumstance of an unknown youngster springing into stardom and a salary press-agented at \$1,000 a week, but which the lad himself ingeniously admits to be less, solely because he had the discretion to choose a famous father. But interesting also in his own right, because of an endearing smile and a clean-limbed, wholesome boyish appeal.

*Consider the Case of Douglas, Jr.*

**D**OUGLAS, JR., sprang, like the baby in the poem, out of the everywhere into the here. Overnight he was heralded



**Top**—Billy Bowes, son of Claire Windsor, who can wield a mean lipstick upon occasion. **Left**—Mildred David Lloyd, and her brother, Jack Davis, who is a graduate of the "Our Gang" Comedies.



as a star. Jesse Lasky proclaimed his signing of the boy as "the most important act of his career. Mr. Lasky's enthusiasm was not shared by Douglas, Senior, who felt, perhaps rightly, that school and regulation boyish pleasures were more wholesome for a growing boy than the exotic atmosphere of a motion picture lot.

But, whether Douglas approved or not, the boy arrived, and is at present snugly esconced with his mother, the first Mrs. Fairbanks, in the same vine-covered house on Weston avenue in which Mary Pickford lived before she became Mrs. Fairbanks the second. He had only one request to make concerning his first picture, *Stephen Steps Out*—there were to be no girls or love stuff in it. Young Doug added ungallantly that "such mush gave him a pain," strange words for an embryo matinee idol!

*Film Success—and Matrimony*

**A**s a rule, the road to "lead roles" is a weary one, beset with tedious journeys from casting offices to agents and back again. But Constance Wilson, younger sister of Lois Wilson, stepped from an extra bit in *The Covered Wagon*

to leading lady in Walter Hiers' picture, *Fair Week* . . . and stepped out again into private life immediately after!

**C**"Why shouldn't I be a movie star, too?" Winston Miller asks his sister, Patsy Ruth Miller







Harold Shaw, a brother-in-law of Viola Dana, is her director.

Cupid was the rogue who thus cavalierly ended a promising professional career. Constance willingly relinquished a glowing future in the movies to become the wife of E. C. Lewis, a handsome young senior lieutenant in the navy.

Constance's entry into pictures was as sudden as her exit. Her sister Lois dreaded the location trip into the wilds of Arizona and begged to take her sister along to keep her company. To amuse Constance one day, she was given a chance to play as an extra in one of the big scenes, and she screened so well that they offered her a leading role opposite Walter Hiers in his next picture. She accepted and finished the picture, but decided that matrimony had more charms for her than the movies.

#### Patsy Ruth's Kid Brother

WINSTON MILLER, younger brother of the dark-eyed Patsy Ruth, loved to go with his pretty sister to the studio and bask in her glory. Sitting on the set, well out of the way of the camera, Winston would watch Patsy Ruth and wish that he, too, could be one of those favored beings who were deferred to by stage hands and press agents and had their names on the backs of their own private camp-chairs.

Then one day the wish of his heart came true. The casting director at Universal studio called up Mrs. Miller and asked her to send Winston out for a test. He thought there was a good part for Winston in a new picture he was casting, if Winston screened well.

"But Winston is going to school," protested Mrs. Miller.

"We have a fine teacher for the children here at the studio," the casting director said. "And it's a good part."

"Well," hesitated Mrs. Miller, "I'll talk it over with Winston's father."

She did, and the two of them finally decided to accede to Winston's plea. He had his test, and passed it triumphantly; he screened splendidly. Thus began his screen career. Since then he has appeared prominently in several big features. He was the exasperatingly pious little boy in *The Little Church Around the Corner*. He had the role of the little brother of Anita Stewart in *The Love Piker*. And recently he was starred in an independent production, as yet untitled. He is twelve years old.

Constance Wilson, sister of Lois, made her screen debut with success — and then deserted films to wed Lieutenant E. C. Lewis, U. S. N.

WATCHING sister act inspired still another small brother to dramatic honors. Jack Davis, nine-year-old brother of Mildred Davis, felt that if "Sis" could act in the movies, so could he. So when Hal Roach observed him around the lot and offered him a permanent membership in "Our Gang," Jackie was wild with delight. For a year and a half Jack went to the studio every day, except for Sundays and holidays. He worked, too. Three hours a day were given over to school; a splendid teacher is maintained at the studio to give the diminutive members of the gang their required school work. The rest of the day the youngsters made comedies.

The work was really play for the children. Occasionally they squabbled, but as a rule they got along famously. One tragedy that convulsed the adult onlookers but was serious enough to the participants occurred when little Mary Kornman, the one girl member of the gang, was required to kiss little Mickey Daniels, he of the snub nose and the many freckles. Feminine instincts develop early. Mary lifted up her voice and wept.

"I won't kiss Mickey!" she wailed. "I'll kiss Jack, but I won't kiss Mickey!" It was hard to say which of the boys was the most disconcerted, Jack or the scorned Mickey.

Last September, when his mother and father decided that Jack [Continued on page 90]







DOROTHY WILDING

## JUSTINE JOHNSTON

One of America's beauties and well known to the screen, Miss Johnston is now appearing on the London stage in "Toni"



# Wynn

## Visits the

# THEATER



☛ *Helen of Troy* is an ingratiating little musical show—but its chief charm is piquant Queenie Smith, who is that rarity of our present day stage, a comedienne of skill and sparkle. Our hat is off to Queenie!



☛ *Casanova*, that romantic panorama of a famous lover, is thin and sketchily written, but Lowell Sherman, delightful bad man of the stage and screen, gives the title role considerable color now and then.

☛ Cyril Maude is delightful in *Aren't We All* that light and pleasant bit of English hilarity.



WYNN



Q Mr. Nathan considers the new plays but admits he'd rather see a Sennett bathing girl than Mantel as King Lear

# DRAMALAND

By George Jean Nathan

LET me come to an understanding with the class right away, before I remove my hat and coat and dust off the top of the desk.

I still hold fast to the peculiar belief that Shakespeare is a somewhat greater man than D. W. Griffith and that Moliere enjoys some slight superiority to even Charlie Chaplin. The mere circumstance that SCREENLAND has bribed me with unbelievable riches to discourse on the drama does not mean, however much SCREENLAND may joyfully delude itself, that I am going to employ my celebrated eloquence to persuade you to believe that a Hollywood cheese-pie is the equal of *Hamlet* or that Prof. Dr. Eric von Stroheim is a new Gordon Craig.

## The Nathan Credo

I SHALL be glad to admit, and without further bribery on the part of SCREENLAND's bankers, that Marjorie Daw is a prettier girl than Mrs. Fiske, that there are more good comic ideas in a Buster Keaton farcical movie than in any two average farces of Broadway commerce, and that I'd rather see a Mack Sennett bathing girl absolutely naked than Robert B. Mantell all dressed up as King Lear—but I fear that my generosity can not go much farther. Yet it isn't difficult for me, at that, to stretch this generosity a trifle more and to say that, compared with Harold Lloyd's movie *Why Worry?*, Owen Davis' latest farce, *The Nervous Wreck*, is extremely seedy stuff. The two exhibits have the same underlying idea, but the movie does everything with the idea that the play does not. The play is an omelet of stale hokum unrelieved by humor of any save the most obvious species. This, surely, cannot be said of the movie, which has some good, fresh laughs in it—and one fancy, that of the childish giant, which is new and uncommonly funny. Yet the Davis play has been hailed by the New York papers as a veritable gem of farce. The New York papers are getting to be as reliable as so many miscellaneous chorus girls.

Otto Kruger has the lead in the Davis megrims and tries as hard to be comic as Pauline Lord, in *Launzi*, tried to be eighteen years old. Kruger is not a farce actor, however much the New York ga-

zettes may flatter him that he is. Miss June Walker, as the sweet one of the plot, has nothing to do but looks cute in her pretty little brown sweater with the cerise bow at the neck.

## A Thoroughly Interesting First Play

MAXWELL ANDERSON, whose *White Desert* was produced recently in the Princess Theater, ought to scalp the person or persons who, giving in to their cowardice, ruthlessly cut his play and, by the cutting, deleted from it so much of its reasonableness, force and psychological integrity. Here is a thoroughly interesting first play, suggestive at certain moments of Eugene O'Neill's drama *Welded*, which is yet only in manuscript form and awaiting production. Here, further, is a play that at least honestly—within the equipment of its author—sees a case squarely and tackles it without sentimental quarter. Yet, for fear of offending Mr. Sumner, someone concerned with its presentation has got out a box of blue-pencils and raised havoc with its innards. The result is a work that never quite convinces, whose motivation is at times extremely feeble and cloudy, and that jumps abruptly from emotion to emotion in a manner which leaves the spectator unpersuaded.

The play is an analytical study of sex under the spell of an Othello-like jealousy on the one hand and of a vile affront and revengeful disgust on the other—the former in the case of a husband, the latter in the case of a wife. The husband, a sentimentalist, drives his young wife to confess to him her sex thoughts before marriage. Although she has been innocent of actual sexual misdemeanor, she confides to him the various vagrant fancies that were hers before she met him. This confession drives the idealist mad, and he turns on her with an obscene and demolishing tirade. She then turns on him. She determines to justify his charge. He leaves on a trip to the town nearby—the scene is a cabin on the snow-swept Dakota steppes—and coldly, deliberately, she takes on a lover. When the husband returns, she tells him what she has done. The end is a shot from a gun. An end, incidentally, that is cheap and feeble.

[Continued on page 86]



FLORENCE REED  
as she appears in *The Lullaby*  
By Wynn





MURAY

Being from the pen of the always intriguing John Galsworthy, *Windows* has interest well above the average. The Theatre Guild production is an excellent one and Phyllis Povah gives a pleasant performance of *Faith Bly*.



APEDA

# Holidays in the MIMIC WORLD



Above, Ivy Sawyer in that highly successful third edition of Irving Berlin's *Music Box Review*. Left, Fania Marinoff, Tom Powers and Ann Harding in a dramatic moment of Gilbert Emery's successful play, *Tarnish*.



**C***The new Greenwich Village Follies has color and numerous charming pictorial moments—aside from many pretty girls. Among the prettiest is Dolly Donnelly, presented at the right.*



JOHNSTON

**C***Katherine Cornell (below) contributes another glamorous characterization this season in that slender but picturesque panorama of a famous lover of history, Casanova. Hers is a graceful, intelligent and compelling bit of work.*



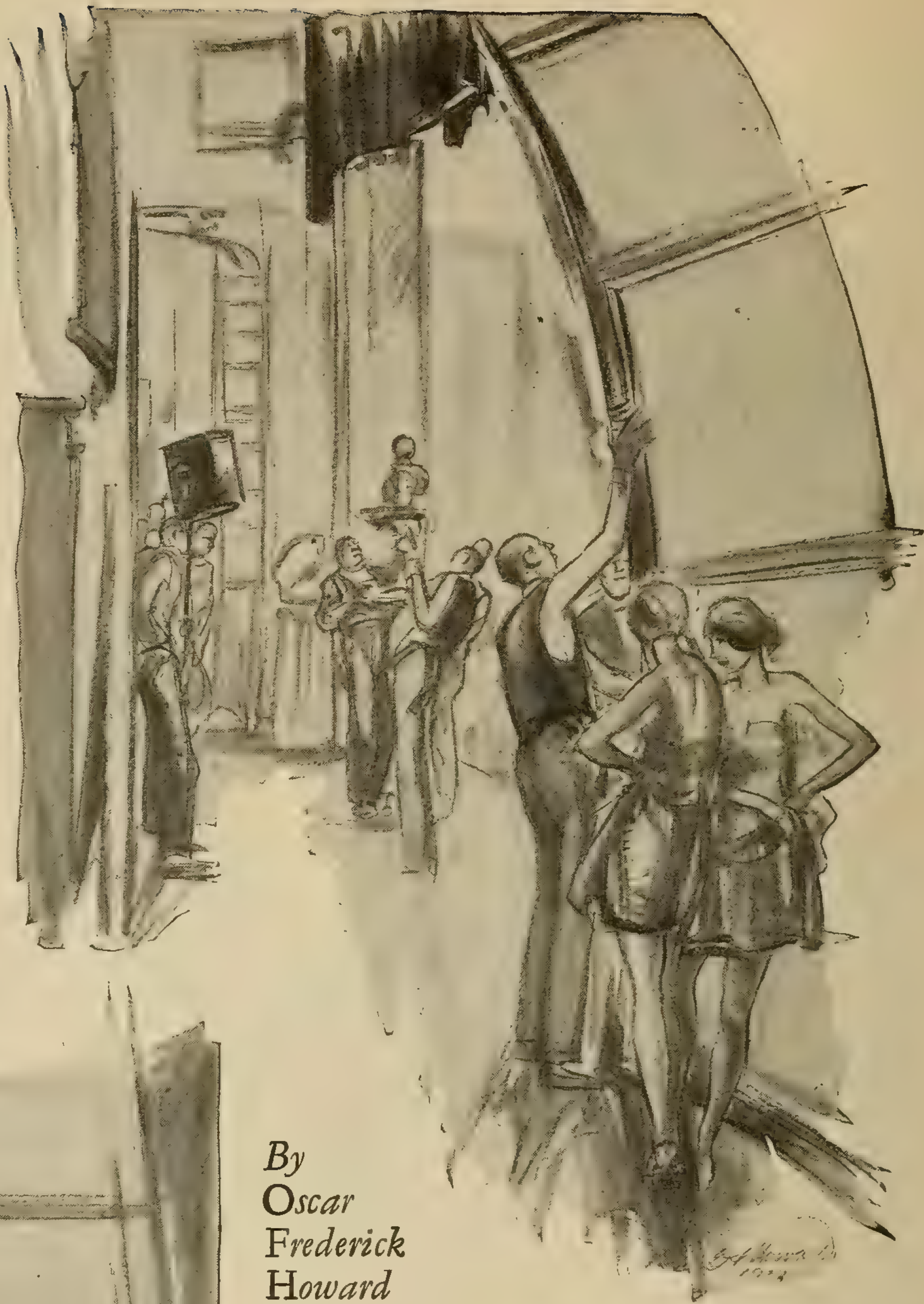
MURAY

**C***Ferenc Molnar's The Swan is one of the few completely charming things of many seasons. This brittle and brilliant comedy of love and royalty is delicious—and splendidly played. Eva La Gallienne (presented above) as the princess royal is superb.*

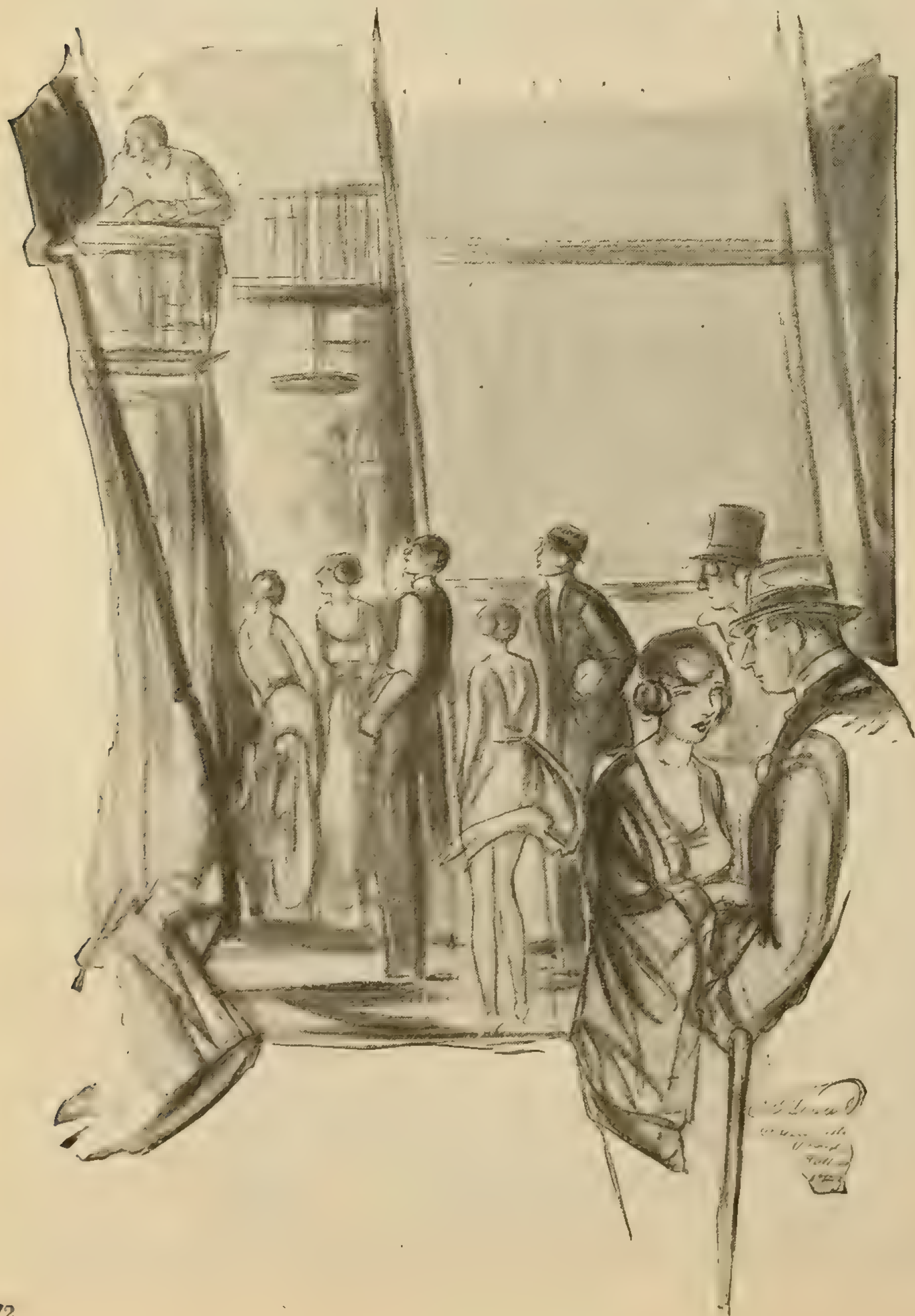


# The WINTER GARDEN *Back Stage*

John Murray Anderson's newest revue, The Greenwich Village Follies of 1923, is holding forth with decided success at the Winter Garden, famous domicile of the undraped feminine knee since the gay old days of Gaby Deslys. Certainly the Winter Garden has housed no revue with more pictorial beauty. The production is both gorgeous and stunning.



By  
Oscar  
Frederick  
Howard





*Hunting Wild Animals in Africa  
has nothing on Miss Underhill in  
rounding up some untamed censors.*

# *Censors Will Be* CENSORS

*By Harriette Underhill*

ONE day recently Charles Brabin, who, incidentally is Theda Bara's husband, arrived in New York from Hollywood with a new picture which he had directed called *Six Days*. Because this story was by Elinor Glyn and because, according to the titular evidence it ought to be one-third as interesting as *Three Weeks* we said "yes" over the telephone when Mr. Brabin called us up. What he asked was whether we could throw everything else aside and run over to the Goldwyn projection room the next day at three to take a private peep at the new picture and give him a private opinion. We wonder if everyone is as weak as we are.

It happened on the particular day when Charles Brabin had extracted a promise from us to go over and view *Six Days*, that Alice Terry arrived in New York unexpectedly and invited us to go on a shopping tour with her. We were in Bonwit Tellers and having a splendid time with three mannequins parading in creations that would drag the money you were saving for your rent and your income tax right out of your purse, when we looked at our watch. It was 3 o'clock so we leaped out of the room shouting regrets and adieus to Alice and Wonderland as we went. Breathless we arrived in Mr. Brabin's office at 3.10.

"We're late," we panted guiltily, "but we were shopping and didn't realize what time it was."

"Late for what?" said Eugene Mullin, serenely, as he looked up from whatever he was doing at his desk.

"We're to have the projection room for 'Six Days'," explained Mr. Brabin.

"What?" said Mr. Mullin, anxiously; but as it turned out, if Mr. Brabin had said "We are not to have the projection room for six days," it would have been nearer the truth.

"Why, yes," continued Mr. Brabin, "I ordered the projection room three days ago for *Six Days* today at 3 o'clock. Let's go."

"It can't be done, at least not just at this moment. You see the censors are looking at the picture now," said Mr. Mullin.

"They're sitting on *Six Days*?" we asked.

"Exactly. But they ought to be out by 3.30 at the latest. You don't mind, do you?"

We did mind for ten minutes more would have made us the possessor of that pink Lanvin model with the sash tied in the back. But every cloud has a silver lining, as George Kaufman, playwright, so wittily says and the landlord and tax collector would be the gainers.

"We might go up to the projection room," suggested Mr.

Brabin. "They must be through by this time." How optimistic and sweet he has remained in spite of his association with the picture game.

"Who are they?" we asked as we waited outside the door of the projection room which seemed filled with breathless silence.

"Censors," replied the optimistic director of *Six Days*.

"But which ones? Aren't there a lot of different groups of censors?"

"Darned if I know," this from Mr. Brabin. And we're glad we never found out, for now we can write freely. We're just writing about censors—not about any particular censors. And we know all about them. Later, disguised as a censor we sneaked in and became a spy. We learned all about their weaknesses, and after this, when anyone asks the question, "Why is a censor?" although it is a pertinent question it is one we shall not be able to answer.

If they must have censors why not have people who know something about the subject they are supposed to censor?

Would any group of old ladies, however nice and refined they might be, be appointed to read all the books that were published and then say which ones would be allowed to go to the public intact, and which ones must be eliminated altogether; or which paintings might be hung in galleries?

Censorship is one of the things that, up to yet, we haven't had time to get excited about. We've had so many other things. But now it is different. If ever there was anything that needed and deserved to be

stamped out by the people and for the people it is the present system of censorship of pictures. The producers are angels to have accepted it so long without having murdered someone. After our secret session, which we are coming to in a moment, we rushed downstairs and into Mr. Mullins' office.

"We are going to become a censor," we announced excitedly.

"God grant you may," he answered fervently.

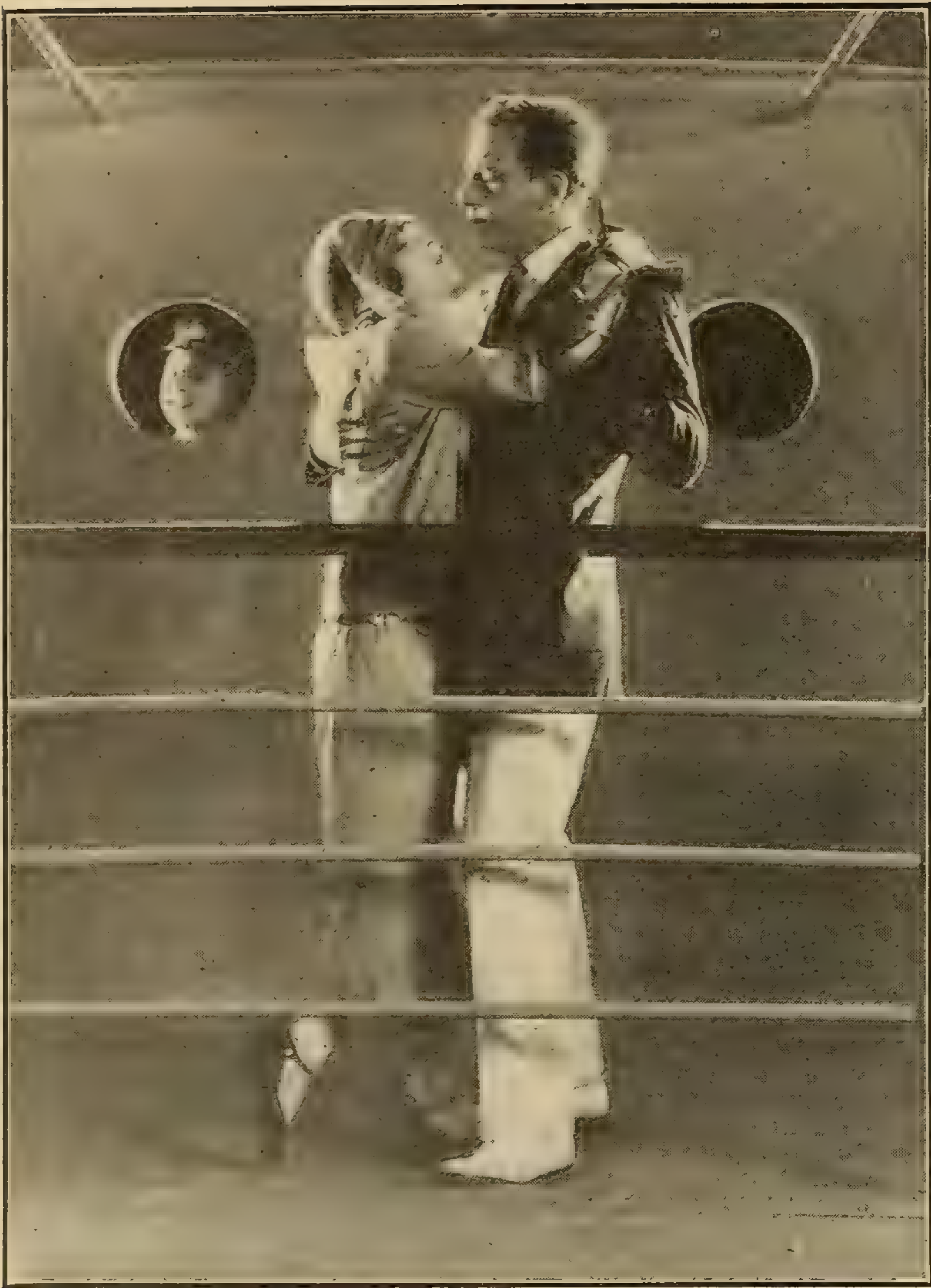
"Why do you stand it?" we asked.

"Hush," he replied. "Some one might hear you," just as though they were the Klu Klux or something. The way we happened to get on the inside was this.

After waiting for ten minutes and hearing nothing stirring, Mr. Brabin opened the door and we both sneaked in. We sat down near the door and waited for the end. The picture was in the last reel. The heroine's mother had just told the heroine that even she did not believe that she was married to the father of her expected posthumus

[Continued on page 96]



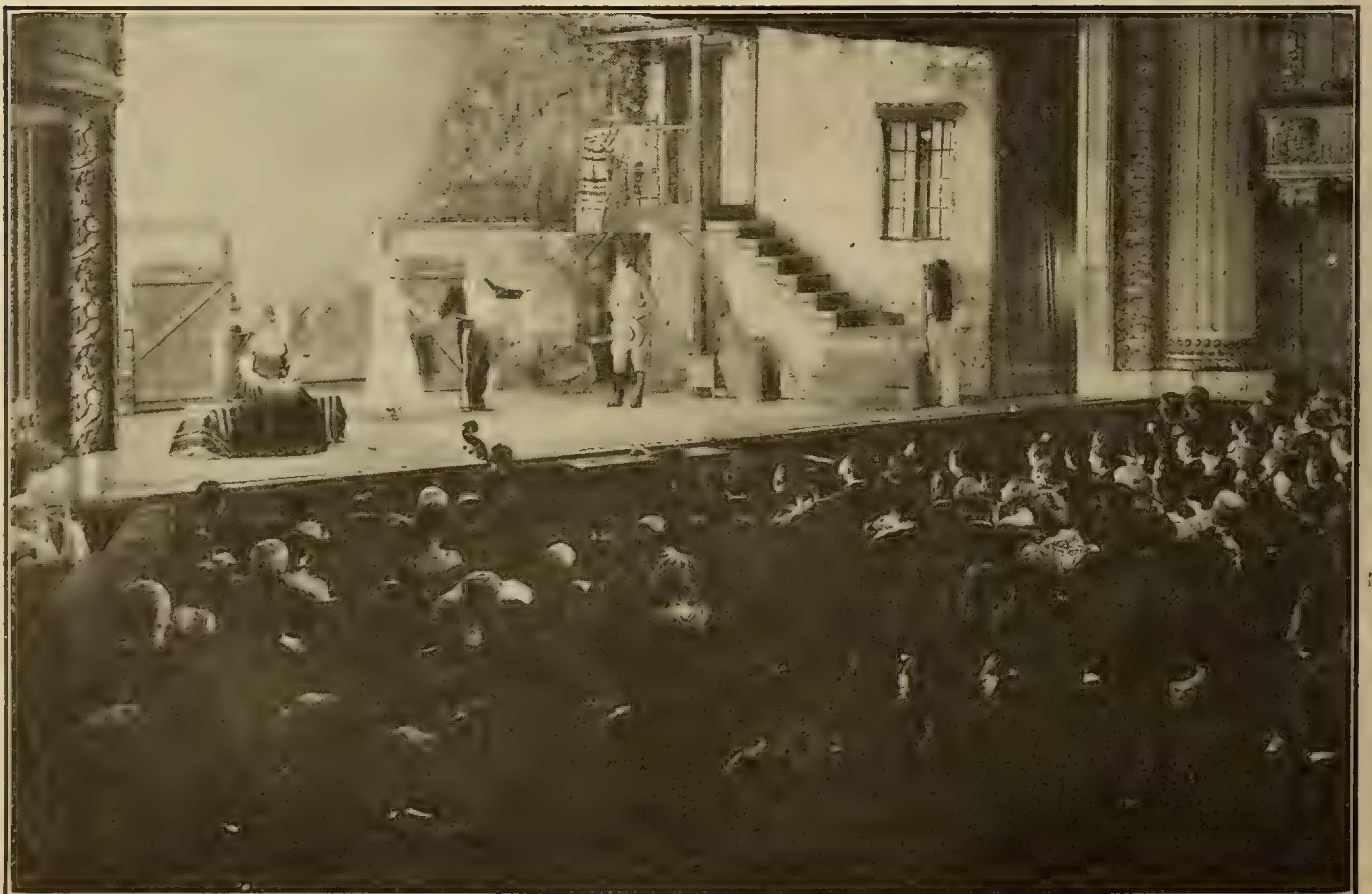


# The Screen in MID-WINTER

*Interesting glimpses of the  
forthcoming film dramas*

Flaming Youth is the title of the screen's latest panorama of our jazz-age. In it Colleen Moore and Milton Sills have the principal roles. At the left is the climax, a sea-going variation of the clutch fade-out.

The theater scene of Gertrude Atherton's Black Oxen, as produced by Frank Lloyd. The orchidarius Corinne Griffith ought to make a decidedly attractive Madame Zattiany.







Just above, a piquant scene of *The Marriage Circle*, which Ernst Lubitsch has just adapted from a Viennese comedy and produced as his first modern contribution to the screen in a long time. The scenes take place in Vienna and the participants above are Marie Prevost and Adolphe Menjou.



Marion Davies and Ralph Graves (above) in a romantic moment of *Mary of Burgundy*, which was to have had the title of *Yolanda*. This is a roystering novel of the fifteenth century by Charles Major—and is said to provide Miss Davies with her best role.



At the left, a scene from Eugene O'Neill's *Anna Christie*, as it is coming to the screen from the Thomas Ince studios. Let's hope that at least a part of the punch and power of this drama actually gets to the screen. Here are George Marion, in his original role of the old sea-captain father, and Blanche Sweet, as his derelict daughter.



# The Listening POST



INTERNATIONAL

☛ Betty Compson, the screen star, returns from England, where she made two screenplays.

thriftily invested their earnings while the investing was good.

Ruth Roland is probably the Rockefeller of this "moneyed class." Ruth should worry if she never hears a camera click again. She has a fortune of over two million dollars, most of which was gained in real estate investments. As an actress, Ruth Roland is a mighty good business woman.

## *Mary Pickford a Millionaire*

MARY PICKFORD need never think about reserving a corner in the Home for Indigent Actors. She is a millionaire in her own right, with most of her funds snugly invested in tax-exempt securities and government bonds. Douglas Fairbanks isn't quite so affluent as his bonny wife, but he gets along. Much of his money is re-invested in his current productions, which cost enormous sums to produce. He owns their \$350,000 home, "Pickfair," and half of their joint studio.

Viola Dana has a substantial sum tucked away in real estate and also owns a flourishing garage. Norma and Constance Talmadge will never have to cut out lunches to pay for a new fall hat, for Norma's husband, Joseph Schenck, has invested their money cannily. Norma has a cool million in bonds, with additional real estate ownings. Norma is a good

THE regular autumn calm has descended upon filmland, and studios that but recently buzzed like a bootleggers' convention are now as silent and deserted as a church on Monday morning. And as salaries have a way of stopping when work ceases, the annual financial panic has set in. Many a special-built motor is being turned back and many a diamond anklet put in pawn, for most film folk are a warm-hearted, improvident lot, spending their money with a blithe abandon, accepting literally the Scriptural injunction to "take no thought for the morrow." One famous screen star, noted for her gorgeous toilettes and lavish hospitality, is bewailing the fact that she owes more than \$90,000.

But there is a small minority to whom slumps mean only a pleasant vacation. This fortunate group includes those who have

☛ Charles P. Steinmetz, the electrical wizard, visited Doug Fairbanks on the ill-fated trip which caused his death.





**Q** What they're talking about  
in the studios of Hollywood  
and New York.

By  
*Eunice Marshall and  
Helen Lee*

gambler, too; she backed the manufacture of Jackie Coogan kiddie cars and also took a little flyer in producing by financing the "Music Box Revue" in Gotham last year.

Charlie Chaplin is a wealthy man, not quite a millionaire but near it. Harold Lloyd coins money on his pictures, and is a heavy investor in real estate and railroad bonds. Cecil DeMille has made a fortune in oil. Agnes Ayres, while not enormously wealthy, has a neat fortune in real estate.

*Buster Keaton Wants Merton*

**A**LTHOUGH it was generally understood that Glenn Hunter was to make *Merton of the Movies* for Famous Players-Lasky, it seems, that the screen fate of the play is still in doubt. Buster Keaton has his eye on it and he may get it because Buster is a well-known plutocrat and it is going to take real money to get the play.



INTERNATIONAL

**Q** Rex Ingram and his wife, Alice Terry, sail for a tour of Europe, during which they will make the exteriors of *The Arab in the Sahara*.



Buster is branching out into feature length comedies because he tumbled to the fact that Charles Chaplin and Harold Lloyd have lost no money by appearing in "bigger and better" things.

And it is a known fact that Buster doesn't want Chaplin or Lloyd to run too far ahead of him.

**S**PEAKING of Glenn Hunter, everyone is wondering how the rumor of his engagement to May McAvoy ever got a start. Naturally, Glenn and May know each other and they did develop a friendship when they were appearing together in *West of the Water Tower*. And perhaps they did go out a bit together. But May is a sedate child, awfully interested in her work and Glenn has a road tour

**Q** Director Allan Dwan "shoots" a roughneck dance at the Manhattan Casino in New York for Rex Beach's *Big Brother*.





Bebe Daniels drops in to call upon Thomas Meighan at the Los Angeles Lasky studios.

with "Merton" and a heavy film contract to consider.

#### MayMcAvoy with Barthelmess

MAY has again returned to the direction of John S. Robertson and will play opposite Richard Barthelmess in *The Enchanted Cottage*. Since May first made her hit in *Sentimental Tommy* under Robertson's direction, her life hasn't been all roses and honey, although she has collected a neat little salary for herself.

Like most of the Realart stars, she failed to make the grade and was relegated to smaller parts. She often failed to get the best sort of direction and her work slumped. Guided by the sympathetic Mr. Robertson, she has a chance to create another Grizel.

#### Juanita Hansen in Hollywood

WHO was the wag that made the bright remark that "the woman always pays and pays . . . but mostly she manages to get back quite a bit of change?" Juanita Hansen, being naturally an optimistic soul, refused to consider her career ruined by being arrested as a drug addict. She is cashing in on the publicity by informing a more or less sympathetic public how she was cured, on a small-time vaudeville circuit.

PERHAPS the most brilliant world premiere of the year took place in Washington, when Rex Ingram's picture, *Scaramouche*, was presented. The proceeds were given to the Japanese earthquake sufferers,



Pola Negri is becoming more and more a regular Hollywooder. Here she is in that well known pose on her front lawn with her dogs. At the right, Victor Seastrom directing a scene of *The Judge and the Woman*. Seastrom has his camera mounted upon an automobile chassis while he shoots Patsy Ruth Miller and Conray Nagel out for a stroll.





and President and Mrs. Coolidge and members of the various embassies were present. Boxes sold for \$500 and \$600 apiece, and single seats went for as high as \$50 apiece. Mischa Elman, the famous violinist, came on from New York to play during the intermission, and Rex Ingram was called on for a speech.

Every other producer with a super-special to open soon, gnashed his teeth in rage because he didn't think of the stunt first. It was grand publicity.

#### *A Little Story About Harold Shaw*

I KNOW not how the truth may be, but I tell this tale as 'twas told to me.

It seems that Harold Shaw, Metro director and Viola Dana's brother-in-law, felt a cold coming on. So he called up the nearest available doctor and asked him to drop over to the studio.

"I have a cold on my chest, doctor," he said. "Working on these drafty stages is bad, and I don't want to take chances."

"How many do you need?" asked the medico.

"About two, I guess," said Mr. Shaw, thinking of little pink pills.

"That's six dollars," said the doctor, and began scribbling. He took the money, said goodbye and put in Shaw's hand two prescriptions.

The prescriptions bore the words: "Spirits frumenti, 1 pint."

And, so we are assured, Mr. Shaw tore them up right away. Wasn't that a nice fairy tale, children?

#### *Johnny Hines Interested in Bessie*

ONE of the most interesting and popular Hollywood pursuits is noting who is going with whom. The film colony is smiling approvingly on the devotion of Johnny Hines, the effervescent comedian with the engaging grin, to demure Bessie Love. They are seen together everywhere.

THE open season for film divorces is now on in full swing. Margaret Landis, sister of Cullen Landis, has filed suit for divorce against



INTERNATIONAL

Theda Bara kisses her husband, Charles Brabin, before he departs for Europe to film Ben-Hur.

Bertram C. Bracken, a well known film director. She charged that her husband was habitually intemperate and failed to support her.

Mrs. George Melford and Mrs. Gladys Blue are bringing suits for divorces from their respective husbands, George Melford, the Lasky director, and Monte Blue, film star.

Dagmar Godowsky decided that her hasty and romantic Mexicali marriage with Frank Mayo was not destined for happiness, and is suing for divorce.

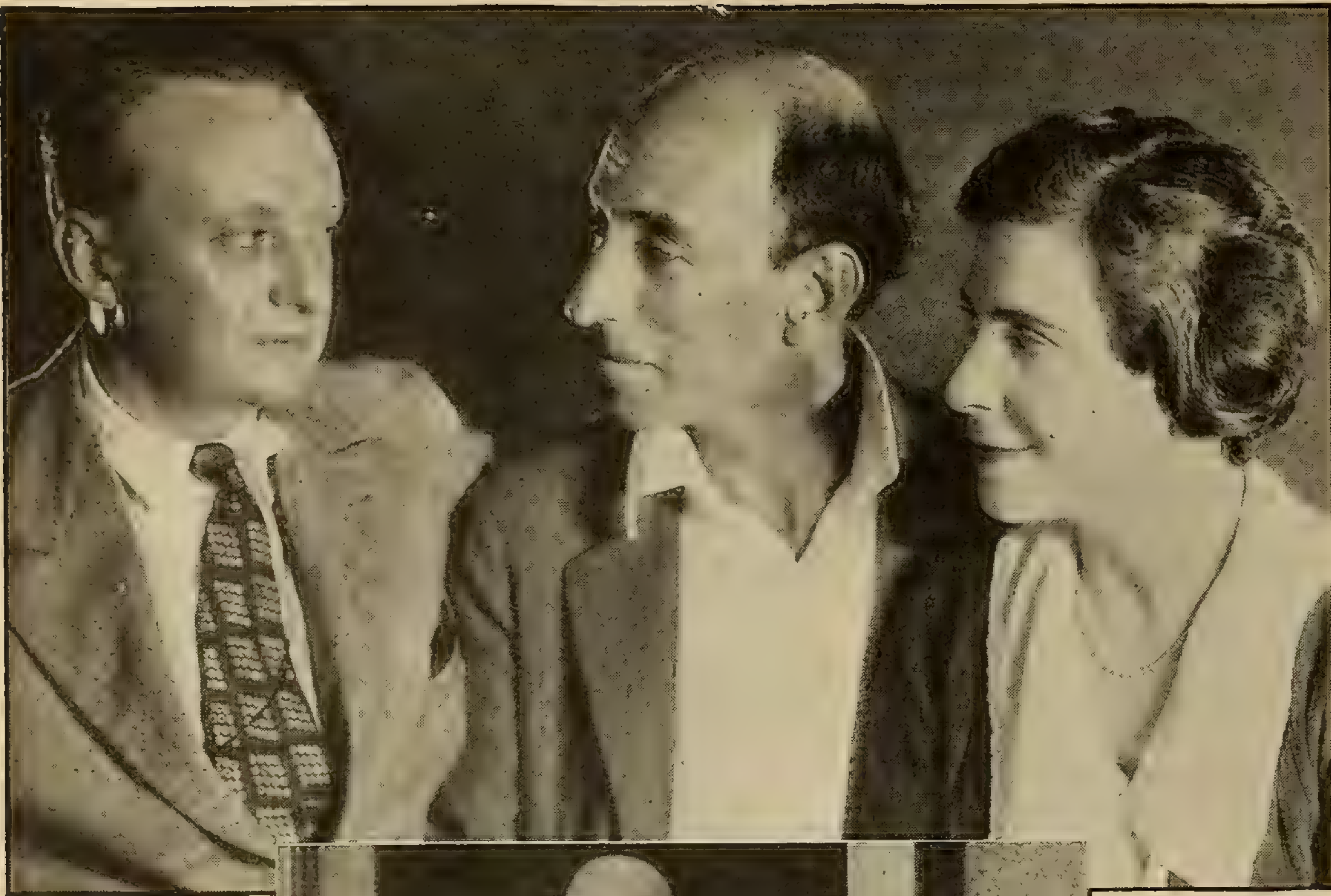
#### *Preaches Sermon*

LOIS WILSON recently preached a short sermon from the pulpit of Dr. Christian Reisner's church in New York. And in her talk, she confessed that she once longed to be a clergywoman. Only a year ago, in wake of the scandal of the Hall-Mills case, the actors of Hollywood decided to bar churches until the ministers

Lucky Lew Cody was one of the judges in an annual California bathing girl contest held at Los Angeles.







**C.** Top, Edward Knoblock, the playwright and scenarist, Director William De Mille and Clara Beranger, the scenario writer, have a chat at the Lasky Studios.

**C.** Right, Clara Bow joins the coast film colony.



reformed. Evidently, they have backed down.

CORINNE GRIFFITH also has gone in for church work. Recently she paid a visit to her native town, Mineral Wells, Texas, and entertained at several church sociables. She's a nice versatile girl, is Corinne. And all the time she had really gone to Mineral Wells to get a divorce from her husband, Webster Campbell.

#### *Corinne Griffith Gets Divorce*

FOR a long time, Corinne's marriage was an extremely happy one and her friends exonerate her from all blame in the final misunderstanding. The answer is that some men don't know when they're in luck.

WHEN Mae Nusch was in New

**C.** Marilynn Miller bids good-bye to her pet dog before departing for the East to resume her tour in Sally. Jack Pickford aids in the ceremony.

York she didn't seem to be a bit disturbed by her impending divorce suit. Mae is free from the bonds of matrimony and Francis MacDonald, the actor, can now go his own way. Everybody says that Mae is going to marry Al Wilkie, a Hollywood press agent, but the coy young couple refuse to say anything about it.

#### *Pola Gives A Party*

POLA NEGRI was hostess at a brilliant affair at the Biltmore, Los Angeles' newest and smartest hotel, in honor of her countryman, General Joseph Haller of the Polish army. The general is in America as the representative of the Polish government, and came to California as the guest of the American Legion. During his stay in Los Angeles, he and his party were the house guests

of Miss Negri.

Pola, looking radiantly beautiful, met the general at the station, and filled his arms with a great bouquet of red and white carnations.

Among the guests at the brilliant function were Richard Dix, Mr. and Mrs. Milton Sills, Mr. and Mrs. Antonio Moreno, Mr. and Mrs. Charles Eyton (Kathlyn Williams), William S. Hart, Mr.





and Mrs. Cecil DeMille, Charles DeRoche and Rupert Hughes.

THE atmosphere is charged out at Universal City. When Herbert Rawlinson made *The Victor*, he and Eddie Gribbon put on a great fight, as per the script instructions. The rushes showed several scenes that showed Gribbon up to advantage over Rawlinson. But when the picture was cut, these scenes were deleted. Gribbon accused Rawlinson of having those good shots cut. Rawlinson hotly denies the charge. And meanwhile another fight scene looms in a new picture, *Jack of Clubs*, in which Rawlinson and Gribbon are again to mix.

"I'm not going to start anything," Herb says, "but nobody can walk over me. So if anybody wants anything he can get it by starting something."

And Gribbon announces, "I'll do my part, unless Rawlinson makes the first break. And if he does, then watch me go!"

Page Will Hays!

#### *Stuart Blackton and Lou*

BRAVE old J. Stuart Blackton! He has gone and engaged Lou Tellegen for the leading role in Basil King's story *Let No Man Put Asunder*. And, to make things still funnier, he has hired Pauline Frederick, formerly a super-star, to play opposite him.

The fine subtle joke is that both stars have been involved in some nice divorce suits. But they calmly face the resounding title of *Let No Man Put Asunder*.

#### *Irene Castle Coming Back*

APPARENTLY you can't discourage 'em. Irene Castle is coming back to the screen, too, as soon as she finishes her vaudeville tour. However, Mrs. Castle, in spite of bad pictures, still has a following and that helps some in these lean days for stars.

#### *Stella Goudal to be Starred*

THE lovely Jetta Goudal's first starring picture is to be *Martinique*, which was once a colorful but not over-successful stage play. In a few pictures, Jetta has aroused more interest than many stars who have been on the screen for years.

As a household pet, an ostrich is something of a problem.



A glimpse of Eleanor Glyn in conference with Alan Crosland over the filming of her novel, *Three Weeks*. Miss Glyn is smiling. This was just before they told her that Conrad Nagel was to play the lover.

Keeping this in mind, Carmel Myers is looking at all express trucks with a bodeful eye. A warm admirer of Carmel's, the son of a Southern California ostrich-farm owner, wired Carmel recently that he was sending her a prize six-months'-old ostrich as a testimonial of his esteem. Even the prospect of having as many ostrich plumes as she wants doesn't reconcile Carmel to having a leggy bird about the place.

#### *Charlie Chaplin Goes West*

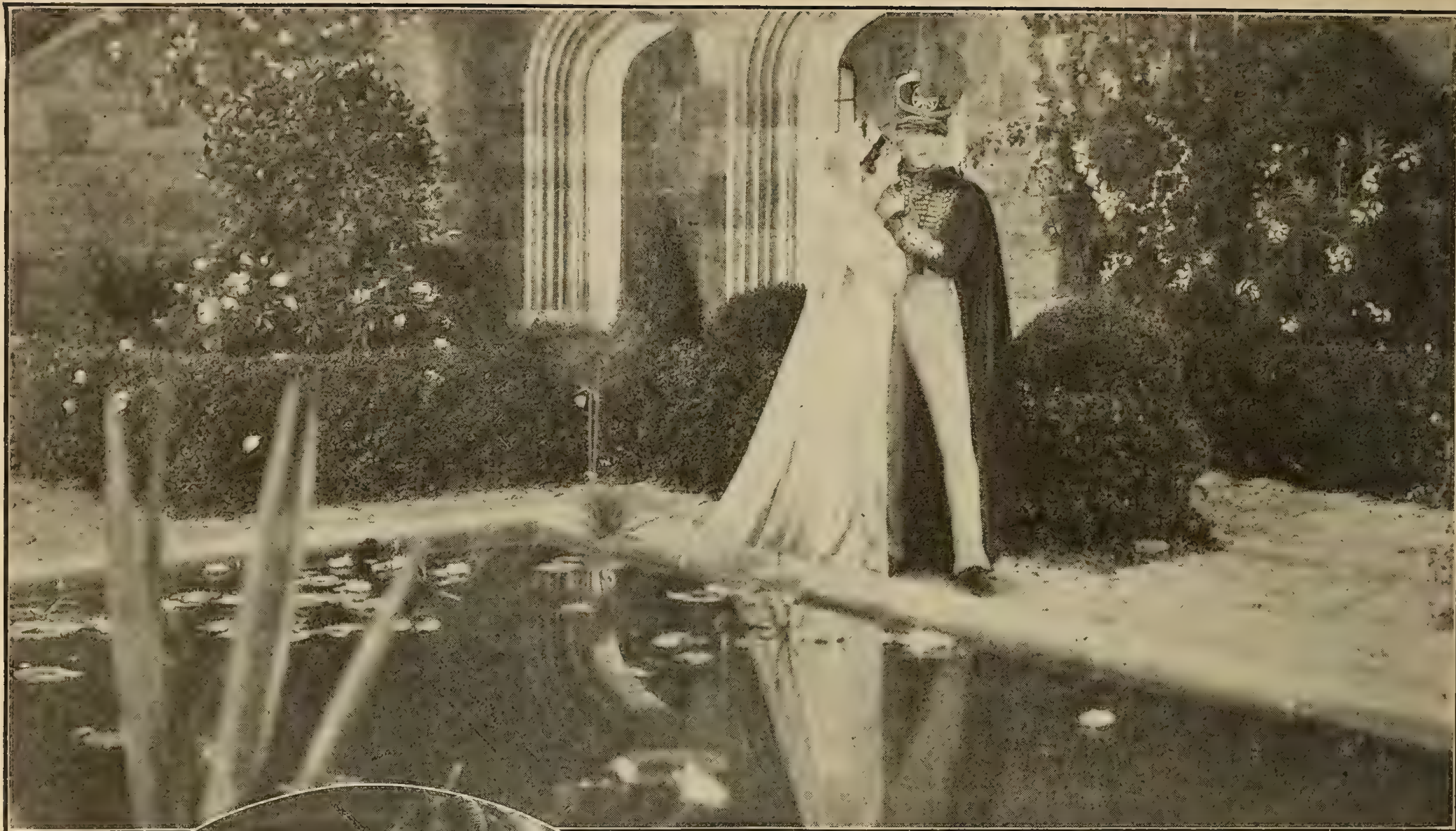
CHARLIE CHAPLIN is back from New York, ready to start a new picture with himself as the star. He met his usual boisterous reception in Gotham, where he attended the premiere of *A Woman of Paris*, starring Edna Purviance. He was almost torn limb from limb when he visited the Polo Grounds.

THREE cheers! Betty Compson  
[Continued on page 93]



Director Joseph Henaberry tells Doug Fairbanks, Jr., just how he wants him to do a scene of *Stephen Steps Out*.





# Meet Beau BARRYMORE

**C** Jack—beg pardon, John—Barrymore has just completed his first film production since his quite unforgettable *Dr. Jekyll and Mr. Hyde*. **C** This is a celluloid version of the late Clyde Fitch's *Beau Brummel*, which once served Richard Mansfield so well. **C** Barrymore, of course, is the dashing and immaculate Beau and Mary Astor plays the girl of the romance. **C** Los Angeles is the actual scene of the Beau's screen activities, but you wouldn't guess it from these atmospheric shots suggesting old England.





# The Jargon of the Films

SOME of the terse, expressive jargon—the slang of the motion picture business—has already worked its way out of the studio into everyday life,” says John M. Stahl, the director. “This suggests,” he continues,” that this great, hulking business of picture-making may have ultimately an effect upon the manners and customs of the whole country.

“The expression ‘That’s out,’ for instance, comes from the studio, and is now in general use. Then there is ‘Out of the picture,’ which crops up every day on the tongues of many. It is natural in such a business that there should be special words. We speak of scenes being ‘shot.’ When the scenes have been cemented together, or assembled, the production is ready to be ‘cut.’ This cutting consists of the shortening and the elimination of some of the sequences. The man largely responsible for this work is a ‘cutter’ or editor. Anything in the picture which does not seem necessary or does not help the story is excluded. He is often heard to say to a stenographer in the projection room, ‘That’s out.’

## What “Kick ‘Em” Means

“IN the jargon there are words which are unintelligible to the general public, such as ‘Kick ‘em,’ ‘Save ‘em,’ ‘Knock ‘em,’ ‘Gobo’ and other utterances that are flung around a studio by camera men, electricians and property men. ‘Sets’ are stage settings, and they are lighted by ponderous ‘banks’ of Cooper-Hewitt mercury lamps. Quite often one of these tubes will fail in its light when the current is switched on, and a bump, jar or a kick is necessary to make it function properly. Hence ‘kick ‘em’ has become the expression for turning on the lights. ‘Save ‘em’ is used for turning them out temporarily, so as not to use needless electricity. Cameras ‘stand up’ when they are in use. When the day’s work for the camera is done ‘knock ‘em over’ is used, instead of ‘put the cameras in boxes and fold up the tripods.’ ‘Gobo’ is a word that just happened, as many others have done. Many of the beautiful effects of lights and shadows are secured by ingenious methods of intensifying the light on a set at some given point. This is sometimes accomplished by the use of deflector boards which catch some of the unessential light and throw it on a point where it will be of value. These boards are dead black. They are placed on footboards or braces, and were formerly termed ‘niggers.’ The story goes that a director was using a number of negro

actors on a set and found it necessary frequently to order ‘Put a nigger there.’ This naturally caused confusion, and eventually the boards became known as ‘goboes.’

## Fading In and Out

“EVERY picture sequence, after the first one is introduced by the main title, to denote a passage of time, is made to gradually grow before the eye. The picture is therefore ‘irised in’ or ‘irised out,’ when it appears from a tiny spot on the screen or is gradually reduced after being shown. ‘Fade-in’ is a similar effect whereby the scene gradually becomes more and more distinct, and a ‘fade-out’ is where the scene gradually disappears. Then there are ‘chemical fades’ put at the beginning or the end of scenes after the picture has been taken. This is done by a chemical process on the ‘print,’ the positive which is projected on the screen.

“‘Long shot,’ ‘medium shot,’ ‘close up’ are self-explaining.”

## Other Slang of the Studios

PAUL TERRY, the cartoonist of “Aesop Fables,” supplies other slang of the screen. Here are some of the words and their meaning:

ANIMATION—The making of series of drawings, each differing slightly so that when they are shown rapidly an illusion of motion will be presented. Animator—An artist who executes animation.

BALLOON—A spoken title surrounded by a circular line starting from the “speaker’s” mouth. The words are usually black upon a white background.

CLOSE-UP—A portion of a character drawn greatly enlarged to give the appearance of having photographed the object at close range, thus presenting the same result as a “close-up” in regularly staged movies, with human actors. Semi-close-up—Showing slightly more of main picture than close-up.

BACKGROUND—Just what it implies. Moving or running background; (also pam), a long strip drawing with a continuous background which is moved slowly each time a drawing of a character is superimposed thereupon and the two photographed.

DISSOLVE—To fade one picture into another.

EPISODE—A series of scenes along a brief line of thought; a little story within a story. Same as sequence.

EXTERIOR—A setting drawn to represent a location in the open air.

EVOLUTION—Scenes wherein the pic-

[Continued to page 97]

Honey  
Oil Rose  
Oil Cocoonut  
Tinct Benzoin  
Ext Cucumber  
Oil B. Almonds  
Oil of Theobroma  
Oil of S. Almonds  
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How Tragedy has Taught a Star to Act—From page 25

## The Story of Gloria Swanson

Gloria refused to work without her husband. He was much out of place in a comedy as Charlie Chaplin would be as Hamlet. He simply wasn't meant for that type of thing.

Then came the rift in the lute. Gloria and Wallie were never temperamentally suited. They liked different things and had no tastes in common. They separated each going his own way. Just what brought about the final break no one knows because neither of them ever discussed it. Gloria wanted her career and Wallie wanted his and two careers in one family are generally disastrous.

Gloria kept adding to her success as a bathing beauty, still cherishing in her heart the hope that somehow, somewhere, sometime, she could play *Camille* or *Zaza*. Bernhardt was her ideal. In her heart she loathed comedy but she had had so many dark lean days that she clung to what little success she was able to get with Sennett and tried to consider herself lucky. Then Cecil de Mille, in search of an actress who could wear clothes, saw Gloria in a Sennett comedy and asked to see all the pictures she had made.

### Gloria Attracts De Mille's Attention

THE proud little head set on a pair of straight shoulders, the graceful turn of the delicate neck and the inscrutable eyes, at once so wistful and full of yearning and so defiant and haughty, unfolded infinite dramatic possibilities to the experienced eye of de Mille. Gloria embodied the most salient points in the actress he was looking for and he sent an ambassador to learn if by any chance the Sennett bathing girl had ever had dreams beyond slapstick comedy. Had she? Only Gloria knew how she longed to leave comedy and do something serious. Only Gloria knew the craving in her own heart to play *Zaza* and *Camille*.

De Mille is master of something beside elaborate bath-rooms. He is master in fathoming what his people can do and before he cast her in a picture he had test after test made of her, experimenting with this style dress and that costume until he knew exactly what she could wear and what she should not wear. No artist ever studied his model with any more care than de Mille studied the erstwhile bathing girl, learning the contour of her face and head until he could tell in a second just what she needed to bring out her particular type of beauty. He knew so well that before one scene was shot of her first

picture, he was convinced he had a find. He was right.

### Gloria Succeeds in Drama

GLORIA was a sensation. De Mille gave Clare West, the Lasky designer, carte blanc to go ahead and create the most bizarre costumes ever created for the screen. He added a unique hairdress and almost overnight Gloria became to the motion picture flapper what Geraldine Farrar is to the Metropolitan Opera House debutante. Her clothes, her hairdress and her eccentric mannerisms became the rage. From a bathing beauty of no particular distinction she became the most talked of star on the screen. De Mille, realizing what she meant to his pictures kept her for three or four productions and then Famous Players-Lasky took her away and signed her on a long term contract.

Famous Players-Lasky set out to make Gloria a great star. She had that appeal which means money in the bank to producers and, when the yearly balance proved her films were among the best sellers, her salary was raised. She has not always had good vehicles. She has made some very poor films but she has managed to hold on to her public—and her followers have never blamed the actress for the bad pictures.

### Never Satisfied With Herself

GLORIA at first was no better than hundreds of other girls. She was always interesting, always attractive to look upon but I can think of a dozen other young girls who acted just as well. But here is the difference. Where those girls were satisfied with halfway measures, Gloria was not. She sought to improve herself, to learn something about where she was weak and why she was no better than the dozen other girls struggling for a place in the motion picture sun. Each picture was a little better from the standpoint of acting than its predecessor, perhaps not perceptible to the public but apparent to Gloria's watchful eyes. Then came *Blue Beard's Eighth Wife* and *Zaza* and Gloria won in her long fight.

Gloria had arrived. Some of her pictures in the interim have not been anything to grow wildly enthusiastic over but her *Zaza* has been a work of art, but dear me, I am getting ahead of my story. At the time Mrs. Wallace Beery ceased to be, Gloria lost her faith in men. She



said never again, just as many a woman has said it. But she was young, she was beautiful and she was popular. She met Herbert Somborn, said to be a millionaire producer and she married him.

Their married life was brief. Gloria claimed she had all the butcher and the baker bills to pay and Somborn claimed his wife would not stay home, that it was not a case of loving of her home less but of loving her art more. Gloria was free again. But this time with a girl baby, Gloria the Second, with her mother's eyes, and something of the wistful smile of the old Gloria of Essanay days used to have.

### Two Domestic Tragedies

THESE two domestic tragedies have left the little girl of Essanay days sad. They have robbed her of her faith, and of her belief that there were still men who rode on white horses and came to claim their ladies fair. She doesn't believe in knights and brave men any more. She doesn't believe in her public very much because she has been misjudged so many times. She fears newspapers because so many of her actions have been distorted. She has learned to look at the world with a suspicious and wary eye. But Gloria has learned to act.

From all this sadness and bitterness and loss of faith has risen an actress. Her Zaza might have been the fulfillment of everything she hoped in those Essanay days. It is doubtful if her achieved ambition would have been as eagerly sought after if she had known the heart aches that were to accompany her success. But life is that way—we have to take it as we find it, which may sound like a platitude but is nevertheless true.

### Beery, Too, Finds Success

WALLACE Beery, too, has found his success. Instead of the comedian he thought himself, he has become one of the screen's best and most sought after character actors. Probably Wallie had ideals too, although no one ever accused him of anything like that. Perhaps, if Gloria and Wallie had not been so young

at the time they went their separate paths, they might have made allowances for each others shortcomings and have avoided the breach which sent them in opposite directions but toward the same goal. Perhaps Wallie would have been more patient with Gloria's ambition and Gloria would not have found Wallie's rough and ready ways so distressing to her sensibilities.

Youth is always intolerant and these two were no different than many other young folk placed in the same position. Of course, both Gloria and Wallie feel their course was the only one open to them and most of their friends feel the same way but sometimes, when I think of the little girl in the tam o' shanter and tailored suit and the reckless Wallie, I wonder, if they had continued together, what would have happened. Certainly so far as worldly success is concerned they could not have bettered their lot. Heartaches have brought fame to Gloria and individual effort has not lost Wallie anything in the way of screen value.

Today the little extra girl, who wore the tailored suits and saucy tam o' shanters, is one of the highest paid stars in the film firmament. She is a sure bet for the exhibitors and one of the players Famous Players-Lasky knows earns every cent of her salary. Gloria has everything that she dreamed of having in the old days, she has fame, she has beauty, she has jewels, servants, cars, furs and a beautiful child and a growing success.

### Through With Love

ALL the luxuries and sumptuous comforts that she adores are hers for the asking. The eager girl has become a gorgeous woman, charming with all the touches that an ambitious acquaintance with a big world could give her. There is nothing left to be desired unless it is love and Gloria is frank in saying she is through with love. Men have not been what she thought them and she will never trust another. With all these worldly things, with all this adoration of a motion picture public who try to copy her gowns, imitate her walk and smile her inscrutable smile, everyone says she must be very happy. Is she happy? I wonder.

## Further Adventures of the Fascinating Phyllis

If you are a regular SCREENLAND reader you have already fallen in love with the piquant *Phyllis*, most charming of all the creations of the famous artist, John Held, Jr.

SCREENLAND is the only motion picture publication in which the work of Mr. Held appears.

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62	115	120	127	130
63	118	123	130	133
64	122	127	133	136
65	125	131	137	140
66	129	135	141	145
67	133	139	145	150
68	137	143	149	155
69	141	147	153	159
70	145	145	156	163

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Mr. Nathan Reviews the New Plays—From Page 69

## Dramaland

With all its defects, the play holds the interest intelligently. And it is admirably acted by a company that includes Frank Shannon as the husband, Miss Beth Merrill as the wife, George Abbott as the lover and Ethel Wright as the latter's squaw. Brock Pemberton, little brother to the producing technic of Arthur Hopkins, is responsible for the presentation.

### Du Maurier's Boob Melodrama

GERALD DU MAURIER'S *The Dancers* was undoubtedly written with one eye on the moving pictures. It has all the ingredients for a movie save a trained dog, a fight over a beautiful woman and a scene showing a couple necking beside a picturesque waterfall. These will doubtless be duly inserted into it when it is made into a film.

The play, which has been an enormous success in London, is crude stuff, but not without its diverting boob moments. A good-natured melodrama, one must go to it—if one goes at all—in a spirit of excessive good nature. In a spirit, indeed, so good-natured as to be almost idiotic. Otherwise one will miss many of what may be called the fine points. Such plays are not for critics, but they often amuse critics none the less, as a circus sideshow amuses a logician or a hooch dance a minister of the gospel. I shall not tell you the plot of the piece, since if I were to do so you might accuse me of trying to be facetious. Richard Bennett negotiates so many monkeyshines in the acting of the central role that it is at times almost impossible to make out precisely what he is driving at in the way of characterization. The woman, Miss Florence Eldridge and Miss Kathleen MacDonell, are very much better, although the latter is too mature for the part assigned to her.

### Miss Vollmer's One Mood Play

LULA VOLLMER is a young playwright of considerable talent who persists in viewing the folk whom she writes about with the eyes of a sinister undertaker. She cannot see the flowers for the graves. She sees her characters in one mood only, and as a result her plays are one-mood plays, and monotonous. In *Sun Up*, her first effort, this was less noticeable, however, than in *The Shame Woman*, her second.

*The Shame Woman* is a poor play compared with *Sun Up*, though it has flashes of unmistakable quality. It grinds out

in dirge-like tones a tale of seduction laid in the California mountains. It has all the aspects of a prolonged moan. I defer to Miss Vollmer's knowledge of the North Carolina mountaineers—I have never been in North Carolina and, if God is good to me, I hope I never shall be—but I still privilege myself a suspicion that they are not the many embodied ululations and grunts that Miss Vollmer makes them out to be. I do not, obviously, insist that Miss Vollmer arbitrarily bring humor into her play—I leave such insistence to certain of my colleagues—but I wish that she might at least omit a few of the lamentations. These lamentations, after an hour or so, become self-satiric.

The staging of the play, by Gustav Blum, is in the true honorary pall-bearer style.

### Soft Pedalling the Grand Guignol

THE attempt to transplant the Grand Guignol to American soil has been marked—at least up to the time I write—by a curiously befuddled theory on the part of the persons responsible for the troupe's importation. These persons, fearful of American morality, have put down the soft pedal so hard on the Guignol's naughtiness, and on its horrors no less, that what—up to the time of writing—has been revealed on the local shore is decidedly weak tea. To bring over a theatre notorious for its shocks and its deviltries, to make a bid for American patronage, and then carefully to delete all the shocks and deviltries is something very much like bringing over a sensational nautch dancer, advertising her anatomical genius far and wide, and then making her do a waltz. Properly managed, the Guignol might have created a considerable stir over here. I fear, however, that unless the management turns turtle in its policy of timidity forthwith, all that the Guignol will create will be the impression of a steer.

### Windows Well Modulated But Uneven

GALSWORTHY'S *Windows* provides an interesting evening less because of the play itself than because of Galsworthy. A play by Galsworthy may not be a good play, but it is generally certain to be one that one can listen to without feeling—as one so often feels on Broadway—like throwing a cuspidor at the head of the author. When a gentleman of letters like Galsworthy writes even a poor play, that



poor play is yet made comparatively agreeable by the man's personality as it takes form in the written and spoken word.

*Windows* is the lesser Galsworthy, but it is Galsworthy still: a well-modulated, charmingly sophisticated, if disturbingly uneven, piece of dramatic writing. The Theatre Guild has made an attractive production, and the cast, with one exception, has been intelligently selected. The exception is Miss Phyllis Povah in the role of the seduced girl. (There seems to be a Dickens of a lot of seducing on in the drama these autumn days!) Miss Povah's performance is successful in almost ruining every scene in which she figures.

#### *Tarnish Fifth-Rate Drama*

"**TARNISH**" by the same Gilbert Emery who wrote the meritorious play of a couple of years ago called *The Hero*, is an illuminating instance of the claptrap that gets by the critical sentinels of Broadway as an example of very fine drama. It has been greeted as a masterpiece. It has all the aspects of a masterpiece that are enjoyed by *The Nervous Wreck* and *Children of the Moon*. I do not wish to appear didactic, but if *Tarnish* is anything better than fifth-rate drama I am prepared to give up the pretensions of a critic at once and retire to my ancestral estates in the New Jersey meadows back of Newark.

The play is essentially a yokel-yanker palmed off on the educated boobs as something authentic by the shrewd device of stating a sound theme in Act I, promptly forgetting it and going in wholeheartedly for Theodore Kremer melodrama, and then briefly mentioning it again just before the third act curtain falls. The device seems to have worked like a charm. A young woman named Ann Harding, in the role of the girl who becomes reconciled to a fiance who is not a physical saint, shows considerable

promise and a considerable measure of already realized good-looks.

#### *Light Comedy Heavily Acted*

ST. JOHN ERVINE'S *Mary, Mary, Quite Contrary* is a diverting light comedy whose valuable lightness is made unduly heavy by the company of actors which Mr. Belasco has assembled to support Mrs. Fiske. The latter gives a sprightly performance of a role that might have been cut to her measure, but the actors who surround her enter the proceedings with all the lightness of touch of so many honkatonk piano players. La Fiske, however, with Ervine's wit ever helping her along, manages to carry the evening along very nicely.

Mr. Belasco employs a new theory of lighting in the production. Just what it is I am unable precisely to make out, for all the elaborate explanation in the program. But, whatever it is, it strikes me as being very good. Yet it looks strangely to me like the very good lighting that Mr. Belasco has been using for some time now.

#### *Mr. Hodge's Smug Uplift*

WILLIAM HODGE'S new one, *For All of Us*, is his usual cross between the *Christian Science Monitor* and the *Success* magazine. In other words, the kind of play that enchants the simpler folk among us and sends them out of the theatre confident that they will go to Heaven when they die. I fear that I am too much of a cynic properly to appreciate the Hodge masterpieces. Instead of uplifting me, making me forget my ills and persuading me that all's well with the World, they depress me no end and send me on the gallop to the nearest illicit booze parlor. They are so smug, so completely idiotic, that they instill in me infinitely less a thirst for faith in the hereafter than a thirst for worldly schnapps. I apologize, and profusely, for my attitude. But I can't help it. I am that kind of a low dog.

#### *The Causes of Domestic Trouble in Filmland—From Page 33*

## Divorce: the Menace of the Screen

from his wife insure an escape from apartment house pianos for Mr. Bennett? He will still have to put up with the neighbors.

#### *The Problem of the Viders*

KING VIDOR and Florence Vidor were happily married for many years. Now they have separated. Will there be a divorce? This husband and wife won success together. They travelled from Texas to Hollywood in a Ford, camping

by the way and enjoying their adventures. After their baby was born Vidor became a director, his wife a star. Mrs. Vidor was always a home-maker even at her busiest. Now she has gone to Honolulu with the statement that "marital vacations are thought to be a good thing."

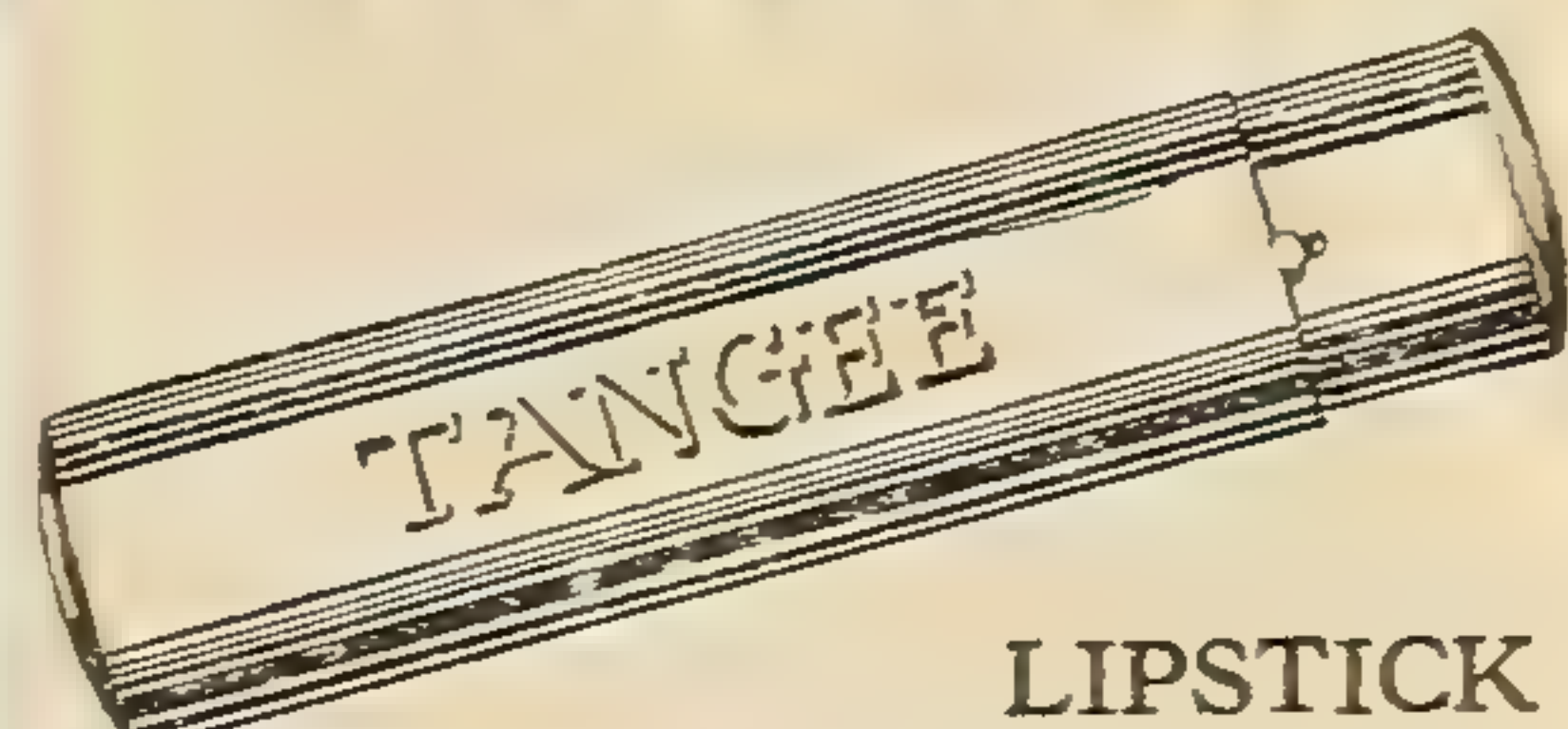
Separation of husband and wife has resulted in a large number of film divorces. Desertion is one of the most frequent complaints lodged in Hollywood. In October Irma Gladys Blue, who charged Monte Blue with desertion, was



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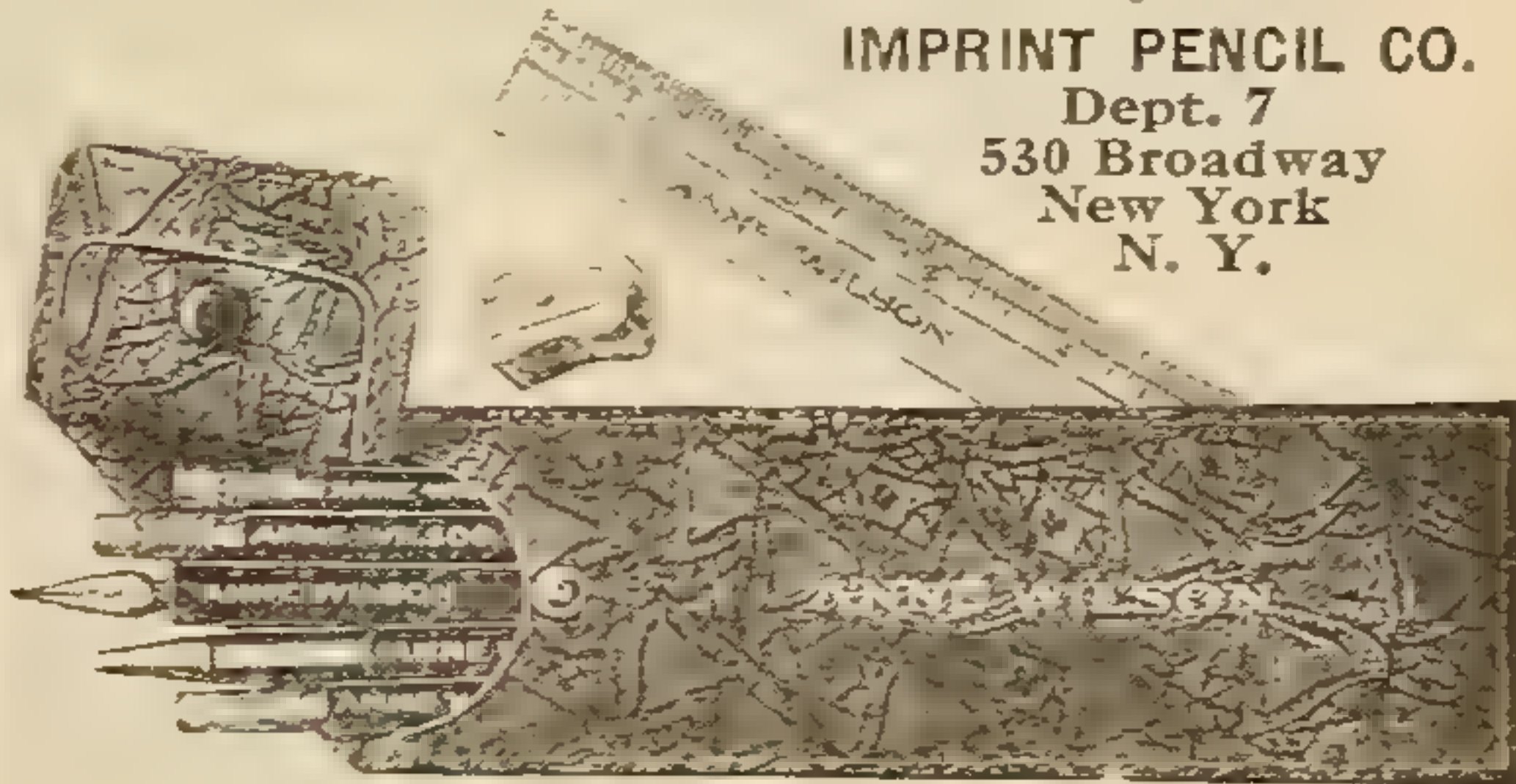
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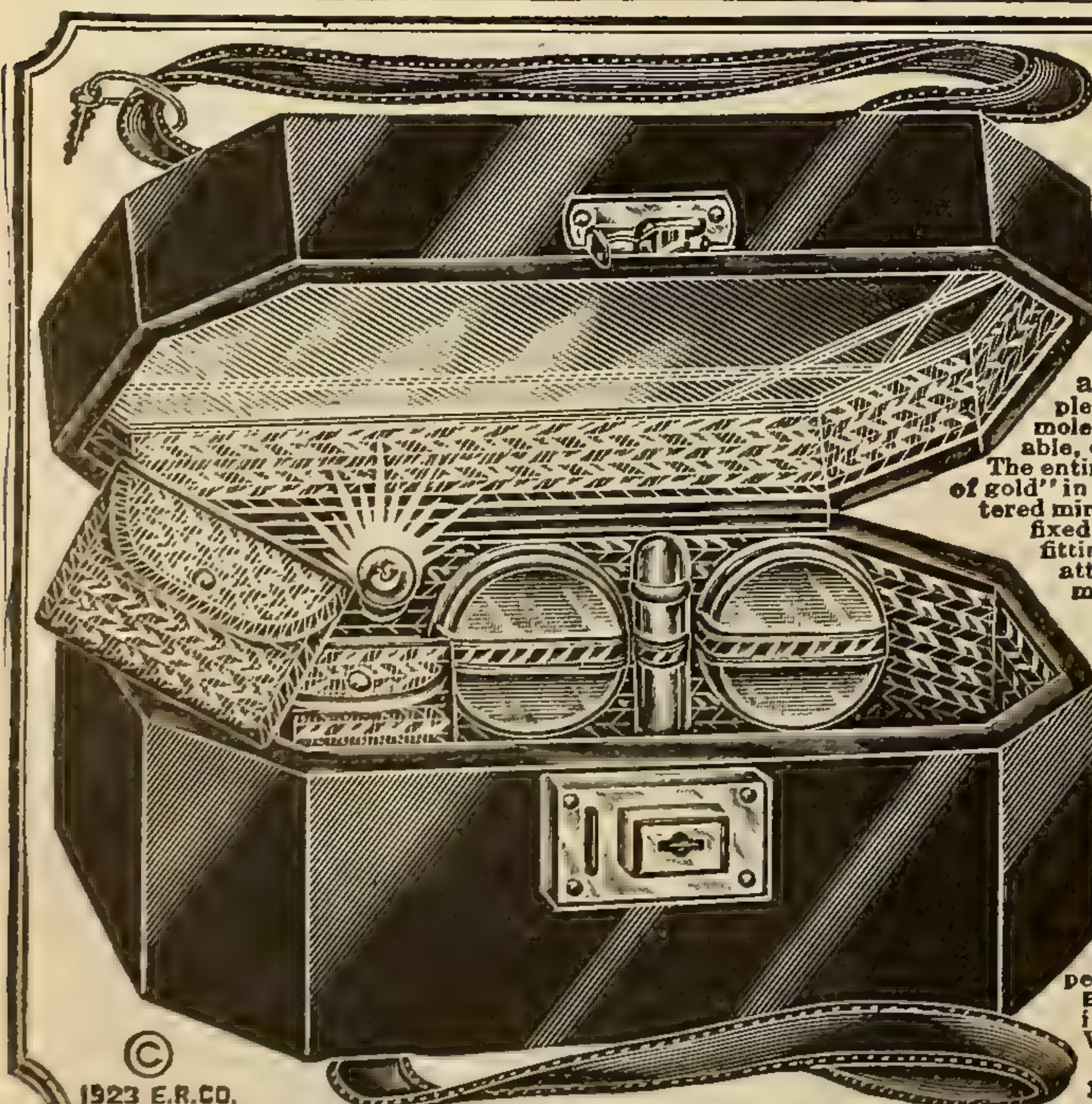
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granted a divorce in the Superior Court of Los Angeles. Mr. and Mrs. Blue were happy while Blue was merely a leading man. When he was injured in an accident recently, his wife flew to his side in the hospital. But there was no reconciliation.

H. C. Gerke accused Marie Prevost of desertion and was granted a divorce.

Jackie Saunders lately received a divorce from her husband, E. D. Horkheimer. The alleged cause was desertion. They have a little daughter and were happy until three years ago when they separated.

Tom Moore has tipped over his latest matrimonial bark. He is reported estranged from Renee Adoree.

*Matrimonial Ennui Another Item*

**M**ATRIMONIAL ennui caused Jerome Storm, director of many of Charles Ray's successes, to pin a note to the dresser scarf saying he had left his wife, formerly a cutter with Ince and Griffith. He feels that he can accomplish more if he has no domestic relations.

"He just went away saying that he was tired of being married, but that he would provide for me and the baby" explained Mrs. Storm.

Many separations and disagreements have marred the marriage of Jack Gilbert and Leatrice Joy. Now it is said the divorce stage has been reached. George Melford and his wife are living apart. Mrs. Melford has filed suit for divorce, alleging desertion.

The hasty marriages which ended in a few days in the divorce courts are also numerous. Alma Rubens secretly married Franklyn Farnum. But they had separated before the news reached the Los Angeles papers a fortnight later. Constance Talmadge supplemented a sudden elopement with a whirlwind divorce.

Because her career is the first thing in her life Gloria Swanson received a divorce from Herbert Somborn and the custody of her little girl. Desertion on her part was the technical charge.

*Six Years of Marriage—and Divorce*

**S**IX years of matrimony were enough for Wanda Hawley and Burton Hawley. Theirs was a great love match. They met in New York where she was a student at a musical conservatory and he was studying to be an electrical engineer. Newspapers printed the allegation that Hawley was cruel to his wife.

Pauline Frederick, who has had many matrimonial experiences, is being divorced from her current husband.

In spite of the bickerings and dissensions which have destroyed so many marriages the film world has hundreds of happy homes. Several stars and wives



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auburn (dark red).....	light brown.....	light auburn (light red).....
blonde.....		

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of stars have tried to explain the marital difficulties in filmland.

"I find a great lack of tolerance between husbands and wives everywhere," declares Enid Bennett. "Sometimes parallel careers in the family are the cause of trouble, unless one is willing to let the other have the biggest success and give up opportunities for the sake of the other. If I ever find out the cause of divorce I shall be most careful to avoid it. I really do not know what causes divorce. I just surmise," she added.

It is known that Miss Bennett, who appeared in a dramatic role on the Los Angeles stage recently, has had many opportunities to play on Broadway. But she has steadfastly refused to leave her home and baby. She is the wife of Fred Niblo.

### Marriage is a Business Enterprise

"MARRIAGE," continued Miss Bennett, "is a business of which two partners ought to try just as hard to make a success as they would in other enterprises. In the old days a wife would stay with her husband from necessity. She couldn't earn her own living. Maybe she tried a little harder to see his side of things than she does now. But on the other hand it is likely he didn't try as hard as he does now to see her side. The fact that women can take care of themselves should make for happiness in the home. Although women who can earn their own living are a little more demanding.

"Second marriages are often happier than first ones because people stop to think before they do things which may make trouble. They have had experience. In their hearts they realize that the former troubles were not all the other fellow's fault.

One of the happiest wives in the motion-picture colony is Ruth Nagle, wife of Conrad Nagle.

"If each person in the marriage relation will just realize his own and the other's place in the marriage scheme and not try to encroach, much trouble will be saved," says Mrs. Nagle. "A wife should not try to boss her husband. Many a career has been crushed at the fireside rather than by battling with the world. It is the wife's place to foster, encourage, comfort. Don't put too many prohibitions on your husband.

Another happy wife is Beverly Bayne, wife of Francis X. Bushman.

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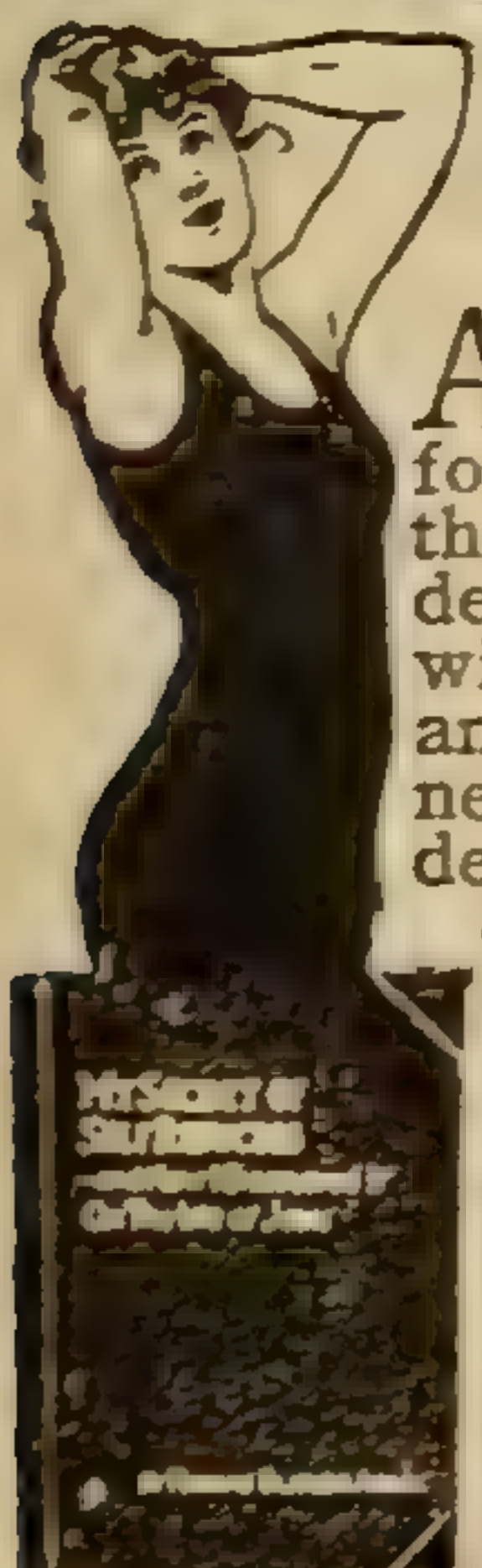
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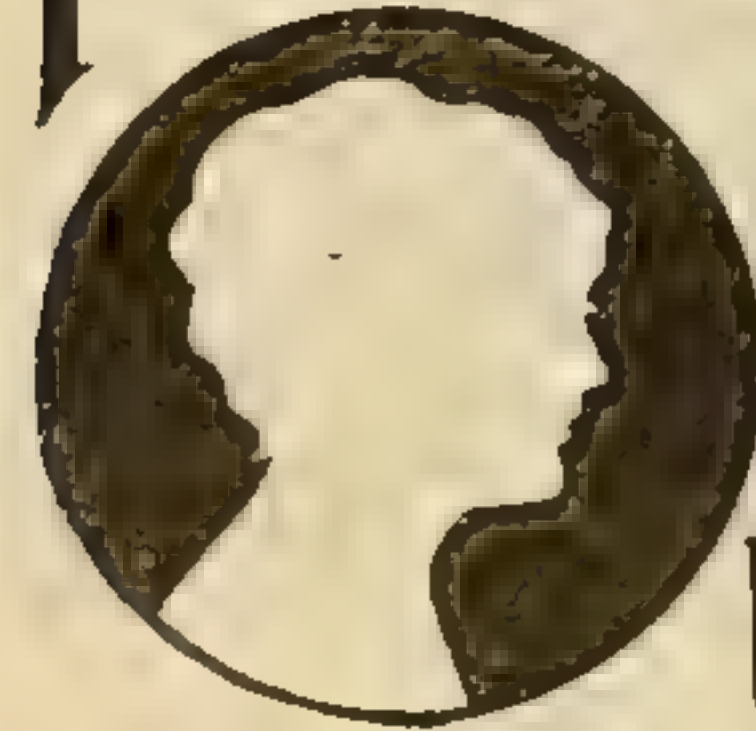


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victions is absolutely essential to a happy marriage."

Vola Vale, wife of Albert Russell, the director, is a happy young matron.

"I believe in patience, good humor and toleration in the marriage relation," says Miss Vale. "Every one is bound to have little faults. These should not count against the main elements that make up happiness. I really believe, however, that people who are mismated mentally, temperamentally or physically, should be divorced."

Twenty years of married life have not separated Mrs. Ralph Lewis from her husband. Vera Lewis should know what she is talking about. She says:

"Women in the dramatic and screen profession are more independent financially than women at home. Therefore if she is not happy she need not remain. An unhappy marriage will spoil the quality of professional work."

"Then, too, the woman with a career finds fulfillment to a large extent in that. Her work is creative. She has sublimated her emotional impulses to her art and therefore does not require the same emotional outlet as women with nothing to do except sit at home and think. She has a practical outlook. If she had a business partner who did not please her she would part with him. To the woman at home, home and husband are everything. But the actress cannot sit at home and mope. She has her place in the world."

"Intolerance is one of the greatest spoilers of matrimonial happiness. Just be patient with one another's faults would be my advice to married people. Forbearance is the great virtue which too many professional people lack. Try to understand the other fellow's point of view. For he always has something on his side."

*Fildom will soon Have its Family Traditions—From Page 66*

## Its All in the Family

had better give up the movies for a while and go to military school, Jack's heart almost broke. Even his new gray uniform, with the splendid military cloak lined with brilliant red, could not quite assuage his grief. But when the head of the academy announced his intention of giving a dinner at the academy for the "Gang," Jack smiled again, and forgot his homesickness for freckle-faced Mickey, Farina and the rest.

### Claire Windsor's Son Makes Debut

LITTLE BILLY BOWES, a miniature masculine edition of his beautiful mother, Claire Windsor, is following in his mother's footsteps. His babyish beauty attracted attention when he was three, while his mother was in the process of being "discovered" by the discerning Lois Weber. He had his first part in *What Do Men Want?* Since then, he has appeared in many pictures. His biggest success was in the leading role of the comedy *Three Pals*, in which he was "supported" by a duck and a monkey.

Billy is a beautiful boy, the image of his mother. He has her rose-petal skin, fair hair and blue eyes. Billy is now five years old and is more engrossed in going to school than worrying about a career. When asked which he would rather do, go to school or play in pictures, he answered decidedly that he would rather

go to school, and would I like to see his "sruck?" Being decidedly curious to know what a "sruck" was, I answered in the affirmative. Billy promptly brought out a toy truck, the gift of John Steel, the opera singer. T's evidently are beyond Billy's vocabulary, for he later informed me that he was going down to the "strain" to meet his mother, who was returning from a visit to New York.

### Young Joseph Gets Kleig Eyes

LITTLE JOSEPH KEATON, the baby son of Buster Keaton and Natalie Talmadge, made his screen debut recently in the costume comedy his famous parents are making together. Whether his first appearance also is his last remains to be seen, for baby Joseph contracted a case of Kleig eyes, to the alarm of the combined Talmadge-Keaton family. The infant was hastily retired from circulation, and the picture went on without him.

And there are other relatives of stars who are serving their apprenticeship in the films: Cleve Moore, 20-year-old brother of Colleen More; Mario Novarro, brother of Ramon; Lincoln Stedman, the rotund son of Myrtle Stedman; all trying to follow in the footsteps of their famous kin, carving out careers for themselves. All honor to them, if they can overcome the handicap of being merely "So-and-So's kid brother!"

**Watch for the Burlesque Number of Screenland  
Out in March**



# Can Stars Live on Their Salaries

—From page 64

country, bringing up children is anything but lucrative. We do not see how Barbara does it on two thousand five hundred. That is all that "the most beautiful woman in pictures" makes. Babies are very expensive. However, perhaps Barbara will soon come to the place where she needs more money. We here suggest that she open a day nursery.

Jack Hoxie, who's salary is something like five hundred dollars a week, manages to get along by running a cattle ranch.

Theodore Koslof, eight hundred weekly, directs and teaches a dancing school.

Oh, it's not so soft acting in pictures. They have their financial worries like the rest of us. But there are many occupations which, it seems have been given little attention. There is good money, we hear, in bootlegging, selling oil stocks and plain and fancy sewing. Like most, this service is given out of the goodness of our heart with no thought of worldly return. Any star wishing to follow our suggestions may do so with a good wish for success.

## One of Ade's Anecdotes

VARIOUS writers approach the task of writing subtitles for motion pictures in different ways. George Ade, author of *Woman-Proof*, Thomas Meighan's new picture, goes into it with years of experience and a never ending fund of personal anecdotes. Ade wrote the titles for his story at the Paramount Long Island studio and Alfred E. Green, the director of the picture, explained one method of how the famous humorist arrived at a certain title about Sunday.

"If we can, let us get a new angle on this," Green said to Ade, who, quick as a flash came back with "that reminds me of what happened to James Whitcomb Riley one Sunday."

"Riley started for the barber shop and before he had gone far a friend stopped him and said:

"'Fine day, Mr. Riley.'

"'Yep, fine day.'

"He went on a little farther and was stopped again with 'Beautiful day, Mr. Riley.'

"'Yes, it is a beautiful day,' countered Mr. Riley. Another man stopped the Hoosier poet with 'Wonderful day, Mr. Riley,' and, when he got to the barber shop, the barber greeted him with 'Gorgeous, day, Mr. Riley.'

"'Well, it ought to be,' replied Riley, 'it is certainly well spoken of.'"



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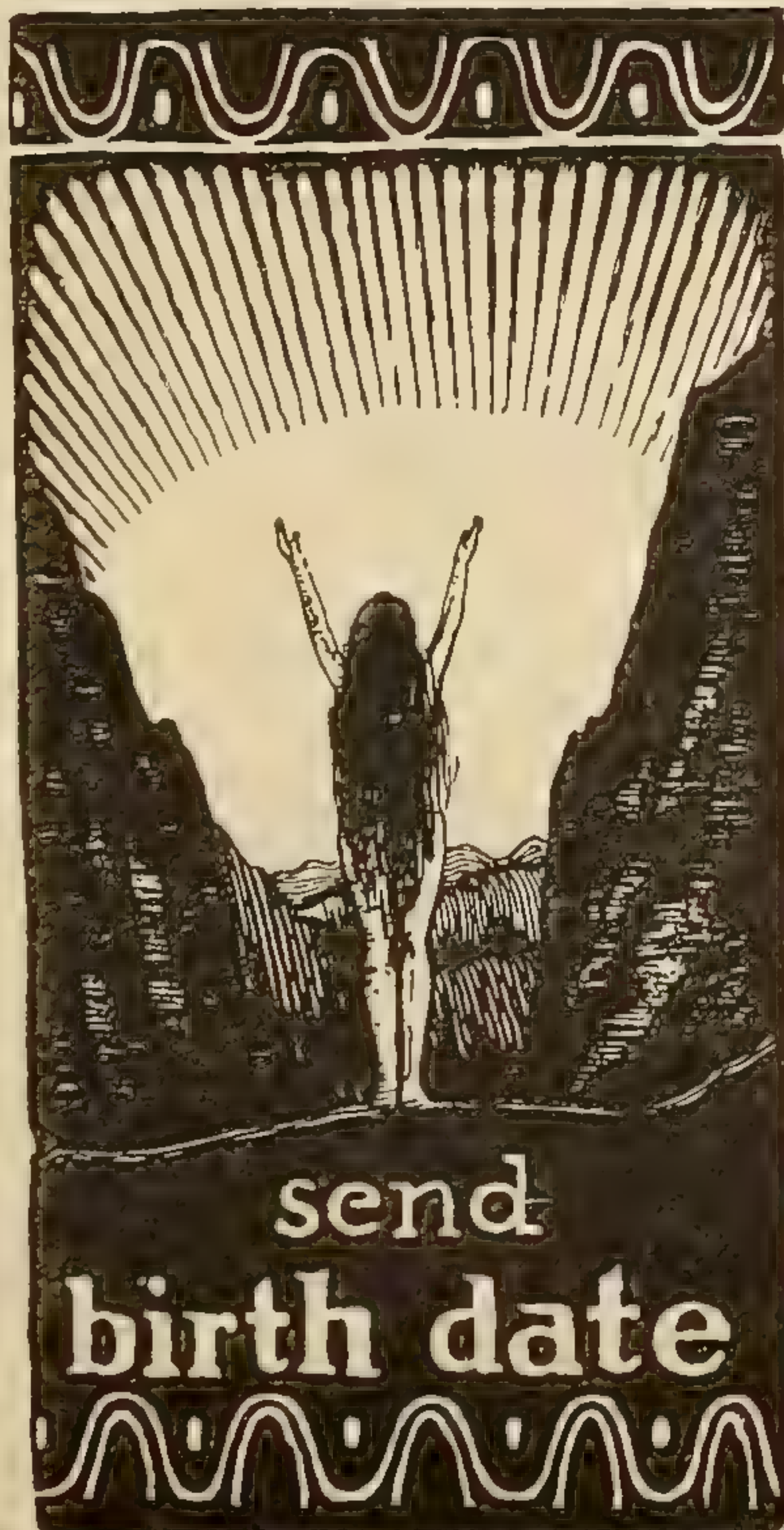
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How Film Farces are Built—From page 29

## In the Temples of Tee-Hee

sively, one knows, intuitively, a film farce has been born, though its father will never be known. As a reward the gag-man that day is allowed to eat with the extras.

The gag-man lays his crowing brain-child before his boss. The boss runs to the studio gate and strikes the gigantic inflated bladder, age-old emblem of the fool, which hangs there, thrice with a caoutchouc cleaver.

### A Comedy in the Making

"Fong! Fong! Fong!"

The blah-like notes float out upon the studio air. The joke-smiths come a-running to gather around the snicker anvil upon which the humor sacrifice is to be bound and gagged.

To put them all in good humor the producer shows them his bank balance. Everyone gets a good laugh. Then amid a silence which is as heavy as one of Pola Negri's love-looks the gag-man is delivered of his idea.

Everyone first takes a wallop at it for the purpose of establishing an alibi which may be needed later. Next brows are knitted and the nit-wits go browsing stolidly into the meadows of mirth. Never a smile. Nary a chuckle. Not a laugh. Each man settles into his collar of cackles and pulls for an idea which will sustain and develop the original gag into one, two, three, four, five or six reels, or as much as the producer's creditors will allow.

If compliments with a kick are not forthcoming, the gag-men put on false beards and blue-glasses and sneak on to the lots of the makers of serious dramas until hysteria overcomes them. Thus they become full of funny ideas which they proceed to revamp, inflate and burlesque upon their return to their Temples of Tee-Hee.

### Putting the Lloyd in Celluloid

Thus they put the Lloyd in celluloid. Thus they roach the manes of the mighty. Thus they sennettsitize senses of humor of those who still have movie money.

Charlie Chaplin was the first gag-man. He was the first of the Kleig clowns to realize the laugh-content of the ridiculous. He forced the chasers to go back to their proper place—after the firewater.

Harold Lloyd thrives on refined gags. Larry Semon on gags. He gags himself and his company.

Buster Keaton emphasizes or minimizes

ordinary acts with sure-fire success. His gag of elevating the business end of a Ford with a toy balloon is typical of his stuff and produced countless cachinnations.

Syd Chaplin, brother of the serio-comic Charlie, though he is now going in for character roles, knows the film farce game from laughter to tears. That's why he has gone into the serious parts.

### The Slapstick Will Never Die

Syd says the slapstick will never be idle because there are so many people who like to laugh without thinking. If they could think they could not laugh at some products of the laugh-laundries.

As long as people guffaw when a moke slips on a banana peel and breaks his leg, film farces will persist and gag-men will be persistent.

"Film fans like farces because they are sorry for the comedian and feel so superior to him in every way," Syd declares.

"People with no sense of humor laugh the loudest while the slickers get their kick by discovering innuendoes which they feel the comedian slipped over on the censors.

### Screen Farces Run in Cycles

THERE is no sure way to success in the comedy field. It runs in cycles—the custard pie cycle, the animal age, the bathing girl era, with producers stealing from each other so zealously that no one knows who started any particular brand of comedy."

The producers are going to scowl blackly at Syd for this statement of his, as each claims to be supreme in his own particular field. Three or four of them really are.

Roach leads in kid comedies and Dippy Doo Dads—the former for advanced bachelor girls with suppressed desires and the latter for married folk whose fondness for animals is all they have left for suppression.

Lloyd has had a hard climb and is now fast overhauling Charlie Chaplin. If Charlie doesn't turn out some comedies pretty soon he will find himself holding only his baggy pants but not his public. Lloyd is getting funnier and funnier. The exhibitors sound his praises on their ticket-dispensers.

But Chaplin is still supreme as the king-bee pantomimist while Mack Sennett relies on Turpentine.

(Continued on Page 99)

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## The Listening Post

is in our midst again. Betty is back from London, and is to appear in at least one more Lasky picture, *The Stranger*. Joseph Hanabery is to direct, and Richard Dix will play opposite Betty.

### Blatant Bally-hooing

THE blatant complacency of theatrical bally-hooing is only equalled by the congratulatory telegrams that producers send each other. In the advertisements of *The Covered Wagon*, the Grauman theaters make the statement that "this picture has set cinema standards for the next century." There's nothing like covering a lot of territory.

### Nita and Her Love for California

EVER since Nita Naldi was put out of the Ambassador Cocoonut Grove because she wore no stockings, she likes Los Angeles and cyanide of potassium the same way. She only comes out to the coast when she positively has to, and then hurries right back to New York at the earliest possible moment. To concur with this little idiosyncrasy (any Los Angeles realtor would call it worse than that, however), William deMille is filming all the scenes in which Nita appears in *Everyday Love*, before he touches any other scenes. He usually does all his scenes in strict continuity, but Nita is a potent persuader.

### "No Fat Husband," says Mildred

I SIMPLY refuse to have a fat husband," decided Mildred Davis, noting with a wifely eye that matrimony has so agreed with Harold Lloyd that his spare frame has begun to show the slightest suspicion of rotundity. Especially around the equator. Whereupon she dropped sundry remarks that made Harold begin to think that maybe he had better begin to take systematic exercise—and to think it was his own idea. Any wife will know how it is done.

Anyway, Harold was willing to exercise,

but he wanted company. So he made a bet with a member of his staff. They were to run from the Lloyd home to the studio every morning. The first one to be a slacker was to forfeit ten dollars to the other. So far the exercise is going fine.

"That was a good idea I had about exercising," Harold probably says to Mildred of an evening. And Mildred, having learned a lot of wisdom since she became a wife, probably murmurs, "Yes, dear."

AFTER being Universal's one best bet for four years, Priscilla Dean is going to produce her own pictures independently. She will work under the supervision of William Siström, at the Hollywood studio.

### Edward Burns is a Cut-Up

THAT Edward Burns is a regular cut-up. You'd just die laughing to listen to him!

The other day at luncheon he was indulging in the favorite occupation of every male: to wit, talking about himself.

"I write songs, you know," he said, deftly wrapping a yard of spaghetti around his fork. "Yes, indeed, I have written songs for the Duncan sisters, Julian Eltinge and Ed Wynn. They never buy them, but I write them just the same!"

THE death of Joseph F. Swanson, father of Gloria Swanson, occurred at San Pedro, California, in early October. He was fifty-two years of age and an army field clerk.

MRS. BEATRICE DEMILLE, mother of Cecil B. and William C. DeMille, passed away at her home in Hollywood in early October, following a brief illness. Deceased was the widow of Henry C. DeMille, at one time associated with David Belasco. Mrs. DeMille was a resident of Los Angeles for the past eight years and was prominent in many charitable activities.

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Turn to Mr. Smith's reviews on pages 50 of this issue—and watch for his comments in each issue of SCREENLAND.



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# Varied Film Fare

ONE of the most interesting problems, according to King Vidor, the director of *Three Wise Fools* and other screenplays, is that of making different pictures for the tastes of different people. He says that so long as every picture must be made to appeal to a sort of standardized mind producing is going to be hampered.

"When we buy shoes," says Mr. Vidor, "we make a selection from a wide assortment of styles and sizes. They have been made to intrigue an infinite variety of tastes. The same is true of furniture, of books and music, but when it comes to motion pictures there is little or no differentiation; they all appear to be fashioned from the same mold.

"And they have to be, for they must appeal to the child of seven and the man of seventy, and also meet the inner need of those mentally seven and those mentally seventy. The rehairbreadth escapes, or startling acrobatic feats are injected into the plot for those who want this. Sob-melodrama tinges the emotional scenes. There is light, heavy or slapstick comedy for the frivolous and art for those who pretend to, or really do, understand it. How can anything but a hodgepodge of filmatic action be made when all these ingredients are necessary to make one picture a financial success?

### Can't Please Everybody

THE thing which producers and directors are just beginning to realize is that there are publics for pictures just as there are classes of customers for articles sold in a department store. It is impossible to please all the people all of the time with the same article of goods.

"Every now and again there have been a few courageous producers and directors who have ventured into the field of artistic studies, and they have perhaps invested a fortune to substantiate their belief that a public was eager for this type of photoplay. What has been the reception of their efforts? Paeans of praise from the critics and totally ignored by the class of people who profess their interest in such subjects. Consequently the picture is doomed to a financial failure and is a discouraging lesson to those who would follow in the same footsteps.

"However, the public cannot be wholly to blame for this condition. Many of the fine photoplays which emerge from the mass of present-day production are unheard of by the class of people who

enjoy them. The reason is that the pictures are not advertised so as to catch their attention. The publications which find a place on their library tables do not discuss or review pictures except in an ironical or a comic manner. Take, for instance, *The Dial*, *Independent*, *Century*, *Atlantic Monthly* or any other of the serious magazines. The editors of these have not been educated to review and discuss worth-while pictures which would interest their class of readers.

"As I see it, there is a feasible plan of changing this policy. It begins with the producers and directors. Photoplays looking life between the eyes, visionary, artistic tidbits, could be made for the mentally and esthetically mature, while those who take their entertainment in a lighter way may have their heart throbs and thrills served in a lavish melodrama. And for the children there would be delicately molded little fantasies of nature and history, and as often as possible substantial, good, clean comedy.

### Adequate Advertising

THIS is just the first step, for obviously the whole structure of this policy would be warped if these pictures were not brought to the attention of the public most interested in them. They would necessarily have to be advertised definitely for the type of audience for which they were intended. Under that plan a picture could not be labeled 'for mature minds only' and then distributed indiscriminately.

"The next step would be for theatres in all large cities to maintain a fixed policy in showing pictures of a certain type appealing only to a certain group. And they would buy their pictures according to the classification on the can, as a housewife buys soup. For instance, canned soup is labeled chicken, consomme, tomato or mulligatawny. In turn, the pictures would be known as fantasy, drama, melodrama, comedy and pot-pourri. And the public would be sure of the type of the picture according to the playhouse at which they shopped.

"There is nothing radical about this. We have it already in our stage representations. The tired business man names on his fingers the theatres where he can see musical comedies or farces, while the adoring ingenue knows the lair of the matinee idol, and Theatre Guild productions supply the mental nurture for him."



## Five and Famous

all to do. "Terrible," she sighed in a tone which left no room for doubt.

There were some photographs of her about. Several showed her at home, just like a full-sized star, lounging in the garden. In one she was falling into a flower basket in a somewhat undignified manner. "Her legs were supposed to go straight up in the air but they didn't," said Louise sadly. "And here's one where the sun got in her eyes and they look kind of bleary."

### Mae Murray Stuff

PEGGY agreed. But rather shyly she brought forth a portrait in which she wore a musical comedy costume. "Mae Murray stuff," sniffed Louise.

But she's fair about it. She admits that Peggy has a few good points. "She plays all right. She doesn't like dolls much, thank goodness. And I finally got her to print her name so you can read it."

It was Peggy's first trip to New York or anywhere at all. When the Montgomerys arrived they were met by newspaper reporters, cameramen, and press agents. Followed a day of interviews. And the next day the birthday "party" luncheon—with the small hostess probably wondering who had made out the guest list, and why.

She likes people—if only they wouldn't all ask her about her pictures. A somewhat noted newspaper writer came up to see her. She curtsied becomingly. He was much more afraid of her than she was of him. She spied the newspaper he was carrying. "Are there funnies in it?" she demanded. It wasn't long before the

famous motion picture star was installed in his lap while he was reading the comic section for the first time in his life.

### Nothing of the Child Prodigy

WHEN Peggy was two and a half, she had a psychology test and was given the highest rating ever given a child with the exception of the little Polish boy who plays chess. She's well balanced. There's nothing of the child prodigy about her.

Someone tried to pin her down about her photoplays. She looked bored, then she brightened. "But I'll turn you a somersault," she offered.

She asked her father if she might. "If," said Mr. Montgomery, a pleasant man with much humor, "if there is a great demand for a somersault you might turn a small one."

She did—several.

### How Baby Peggy Started

YOU have heard how she started in pictures? Her father, formerly a forest ranger, became a "stunt" man in the movies. One day Mrs. Montgomery took the two children to the studio. A director saw Peggy and told her mother to register her for work. It wasn't long before Peggy came before the camera; and she's been there ever since.

Now she has a new contract which puts her into the stellar class. She will make features, the first to be Richard Harding Davis' *The Littlest Girl*.

Roses came to her before I left. She smelled them, shook her dark bobbed head, and said, "I wonder do they have all horses on that merry-go-round?"

## Miss Naldi Considers Matrimony—From page 43

## "Sure" Said Nita

"Not unless my terms are met," Mrs. White would say, "I've had a wonderful offer from the man next door."

"Then think of the interesting advertisements."

### Think of The Possibilities, Says Nita

MRS. J. MORGAN WHITE begs to announce her matrimonial contract expires January 1st, 1924, and will not be renewed. A wonderful playmate. Ask dad, he knows."

"What do you think of my idea?" asked

Nita all out of breath.

"Well," I said hesitatingly, "it seems to me the woman would have all the best of it."

### Shouldn't Woman Have Best of It

NITA indignantly drew herself up to her full height.

"Well," she said freezingly, "shouldn't the woman always have the best of it?"

"Sometimes yes," I answered, "and then again, no."

"Get out of my studio," cried Nita.

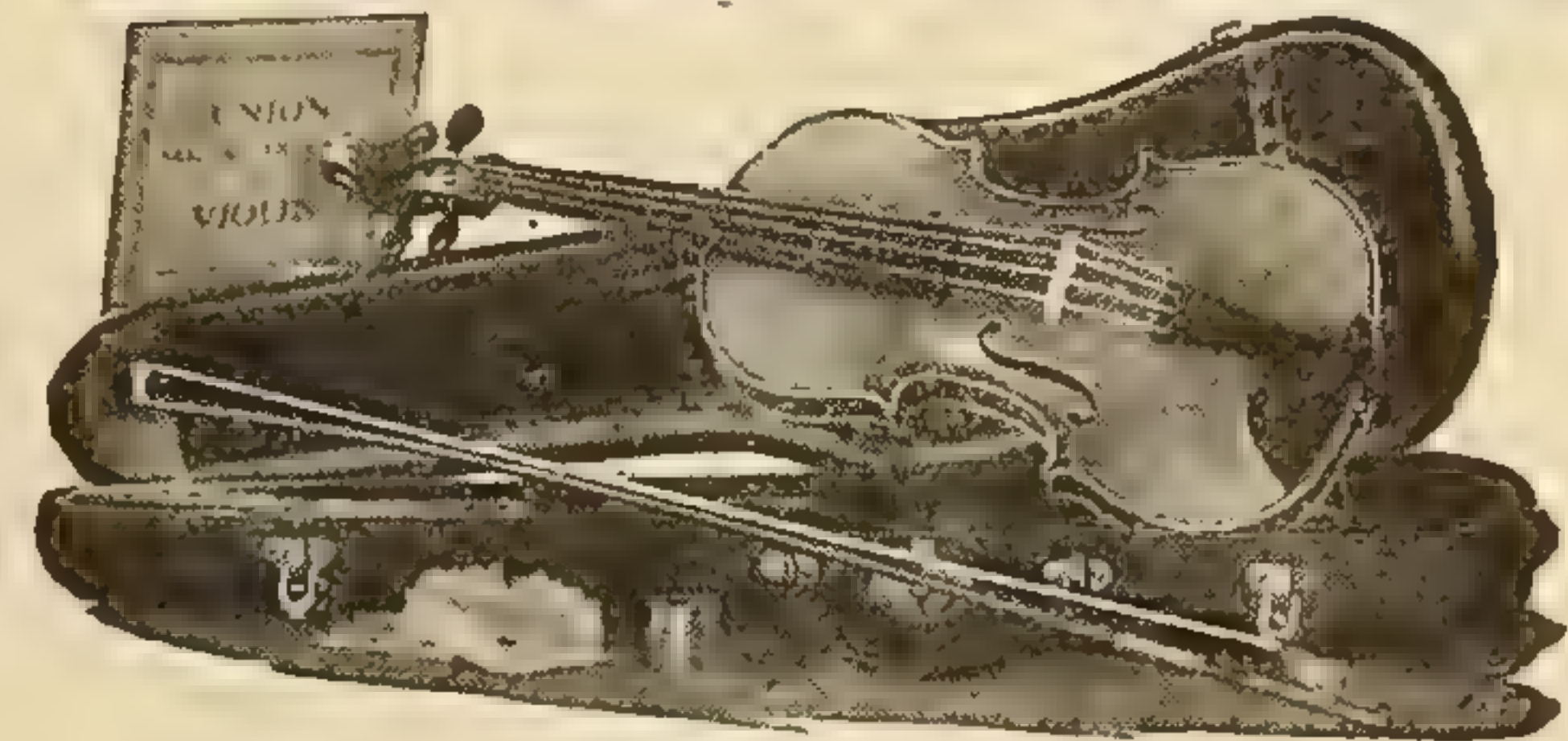


## Do Your Eyes Dance, Too?

A few drops of Murine before going out in the evening will instantly enliven the heaviest EYES and make them dance with light. It takes away not only the tired look but the tired feeling. Harmless! Write Murine Company, Dept. 74, Chicago, for Free Book on EYE BEAUTY.

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### The Ideal Xmas Gift

No. 40. Contains beautifully toned Stradivarius model violin, one-piece maple back, sides and neck. Spruce top, inlaid purfling, ebonized trimmings. Medium dark red varnish. Excellent workmanship. Fine Brazil wood, natural finish bow. Ebony lined ivory tip and silver lined ebony frog, pearlslide and eyes, silver button. Full padded leather grip. Splendid fibre, imitation leather, shaped black case. Full flannel lined. Nickel plated lock and trunklatches. Genuine leather handle. Absolutely waterproof. Complete with rosin, extra set of strings, Self-Instructor, ebony chin rest. Guaranteed by World's Greatest Music House. For sale by your music merchant, or write us.

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FRANCO HAIR DESTROYER (registered U. S. Patent Office) removes hair in 3 minutes from face, neck, under arms, etc. Guaranteed absolutely harmless. Franco Hair Destroyer not only removes hair, but stops its future growth and destroys the roots. It's different from any on the market. Send for bottle today, and watch the hair disappear. We pay the postage. Price \$2.00 a bottle. Trial size \$1.00. \$2.00 bottle contains 3 times the trial size. Send money, check or money order.

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1035 Tiffany St. Dept. S New York City

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BEAUTYPEEL "Unmasks Your 'Hidden' Beauty." Creates beautiful complexion by removing tan, freckles, blemishes, pimples, blackheads, liver spots, wrinkles, acne, muddy, oily skins. NON ACID (Patented) lotion. Painless, harmless. Effects astounding. FREE proofs and beauty tounding. Guaranteed. FREE book; write today. BEAUTYPEEL CO., Dept. 112 EL PASO, TEX.





# Read "Sisters of Jezebel"



THE December issue of REAL LIFE STORIES is going to be the best yet—a splendid combination of newsy feature stories and short storie—every one of them a slice out of real life. Five stories are illustrated by prominent artists, including C. J. McCarthy, Charles Hardy, Joseph A. Ryan and Terry Gilkison. The rest of the book is illustrated with photographs posed especially for REAL LIFE STORIES by motion picture and stage folk. And there are two beautiful sections of rotogravure—crowded with lovely portraits of stage and screen celebrities.

## Sisters of Jezebel

January sees the beginning of a powerful new novel. It is a daring thing to do—this publishing of an emphatic denunciation of the looseness of present-day morals among the leisure classes. But because we believe there is a real need for mothers and daughters to bring up short and face facts—the facts of loose thinking, easy drinking, easy "petting," easy virtue—we are braving the storm of disapproval that is sure to burst upon us, from the gilded fastnesses of that unsound layer of society which the story attacks.

SISTERS OF JEZEBEL is a modern novel and a powerful indictment. If you believe all the world is lily pure, don't read it. But if you want the truth, begin it in the January number, out December 15.

## Real Life Stories

Miss Underhill Rounds Up Some Censors—From page 73

## Censors Will Be Censors

child so how could she expect the world to believe it? The heroine had promptly fainted for the sixth time. The censors said, "Tut, tut." Frank Mayo rushed in exclaiming, "I am not dead my darling." Corinne Griffith fainted again, the picture was over and the lights went up. We glanced around and stealthily disguised ourself as a censor by smashing in our hat, putting it on hind side before, and leaving our nose shiney. No one suspected us. A sweet, very old lady sat next to us but she said she had to hurry away to another sitting and would just cast her vote and skeedaddle. (Of course she didn't use that word.)

Anyway someone helped her to her feet and she went away to pass judgment on other pictures for the nation. Then everybody looked at everybody else and said "Well—well—well?"

"What do you think of it, Mr. Blank?" asked the lady with the white organdie chimisette with the high boned collar, addressing the only man in the room. Everyone waited breathlessly for his answer.

"Well," he replied, "I find the story exceedingly interesting—*exceedingly* interesting."

"Yes, indeed," agreed the lady with the white organdie chimesette. "I, too, find it exceedingly interesting."

"Then," asked another lady with a white organdie chimesette, "would you list it as an exceptional picture? I think I shall."

But there was a disturbing element as there always is, thus proving that not yet shall the lion lie down with the lamb. The element wore a pompadour and a coq feather boa. "It is an exceptional picture of its type, but its type is bad—very bad. I do not like it."

"Oh, why," asked a sweet old lady who had remained. "Why don't you like the type?"

"Because I don't. The heroine faints

too much and that kimona she wears is terrible."

"O, I love that peignoir with the ostrich feathers on it and of course she would faint over all that trouble, wouldn't she and don't you like the hero?"

"No, I don't like the hero. Do you Mr. Blank?"

"Well," replied Mr. Blank whose motto evidently was peace at any price, "he isn't an arrow collar man but I think he is quite suitable for the role."

"I don't," we piped up and suddenly remembering that we were to be seen and not heard, subsided.

"Well, we've got to arrive at some conclusion. Now, everybody say just what she thinks."

How we wished that this might be stretched to include us. But the worm's turn would come later. There was a deep silence which indicated that everybody was saying just what she was thinking. Finally a prim and attenuated spinster said that she didn't think the man who played the baronet looked in the least like a baronet. "How do you know?" we piped up again and then as it was getting on toward 5 o'clock we adjusted our hat, powdered our nose and went out.

In the corridor we met Hugo Ballin. He accosted us.

"Where have you been to, my pretty maid?"

"Watching the censors earning their bread."

"And where are you going, my pretty maid?"

"I'm going a panning, kind sir," we said

"May I go with you, my pretty maid?"

"You won't if you're wise, kind sir," we said.

"You'd better speak in whispers, and watch what you're about,

Or the censors'll get you if you don't watch out."

## The Real Life Story of Richard Barthelmess

Third in SCREENLAND'S remarkable series of real life stories will be the life tale of Richard Barthelmess. Here is a vital and compelling story of boyish hopes and boyish ambitions come true. It has a hundred and one human touches, presenting for the first time the hitherto untold little anecdotes never before published.

The Barthelmess story will be illustrated with some rare old photographs, presenting the star from childhood to the present day.



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### THE LIFE STORY OF WALLACE REID

America's Famous Movie Star

By  
HIS MOTHER  
Bertha  
Westbrook  
Reid

A Gripping  
Heart Story  
of  
Trials and  
Triumphs  
Smiles and Tears

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Enclosed Please find One Dollar (\$1.00) for  
copy of Life Story WALLACE REID.

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Solid White Gold Clasp  
\$4.79 Set with  
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DIAMOND

Regular List Price \$22.50  
Put this wonderful string of  
pearls next to a string of gen-  
uine oriental pearls costing  
hundreds of dollars, and if you  
can tell the difference, send it  
back. "Victoria" pearls are  
famous for their resemblance  
to genuine oriental pearls. On-  
ly an expert can tell them apart. "Victoria"  
(indestructible pearls) have the same lustre,  
the same exquisite coloring, and will not  
crack or discolor. They will retain their  
wonderful lustre and brilliancy FOREVER.  
Written Guarantee with Every Purchase.  
WEAR A STRING OF "VICTORIA" PEARLS  
10 DAYS FREE



Genuine  
Diamond  
Safety Clasp

SEND NO MONEY! Pay postman on delivery plus a few  
cents postage. If you are not entire-  
ly satisfied or if you decide not to  
keep them within 10 days, send them back and get your money.  
You risk nothing. A beautiful velvet gift case FREE.

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MAKE SURE of Good Luck, Happiness  
and Success! Mere wishes won't do!  
Wear your proper Zodiac Sign Ring,  
learn of your good points and best  
chances as indicated by the stars, and  
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Let Me Pick Your Ring!

I now offer all 12 Signs, the first genuine  
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FREE. A Thorough Reading of your  
Sign will be sent with your ring,  
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SEND today  
sure while they  
last for this brand new  
improved 20 shot, 32 cal.  
automatic of the finest  
blue steel. 10 shots with  
extra magazine, making  
20 quick, sure shots in all.  
Double safety. Special at \$8.75.  
Also finest 25 cal. 7 shot blue  
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Money Back If Not Satisfied.  
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## Jargon of the Films

—From page 83

ture comes into being by sections, built  
little by little.

FRAME—One exposure or picture.

FLASHBACK—Showing two or more  
scenes alternately for a time, as in a  
race scene. (A device for intensifying  
the action.)

HAND DRAWING—Scenes wherein a  
hand is shown actually drawing the pic-  
ture piece by piece.

IDEA—Lines of radiation, or a balloon  
with rays denoting sudden receipt of a  
thought wave.

INTERIOR—A setting, or background,  
drawn to represent a place within a  
building or otherwise under cover.

LINE OF VISION—Dotted line going  
from character's eye to object of his  
sight. Sometimes a series of daggers is  
used to denote hate, or hearts to denote  
love, etc.

LONG SHOT—A drawing executed on a  
minute scale to give the illusion of having  
been photographed at a distance to take  
in more territory.

PHANTOMS (OR VISIONS)—Balloons, or  
a section of the frame picturing the  
scenes the character is "thinking" about.

QUESTION—One or more question  
marks radiating from head of character,  
denoting puzzlement, or quandary as to  
action. (exclamation points are used in  
like manner.)

SCENE—Action taking place in a given  
setting at one time.

SILHOUETTE—Pure black character, or  
object, against white background, giving  
no detail to figures.

TRACER—An artist who traces the  
working drawings upon sheets of cellu-  
loid.

TRAILER—An afterpiece; a strip of  
film added to subject, for advertising a  
production coming to the theatre.

## Our Films Swamp Europe

THE American film invasion of Europe  
is assuming such proportions, according  
to Marcus Loew, that the extinction of  
picture production is threatened in several  
countries abroad, says Joseph Mulvaney  
in *The New York American*. Mr. Loew,  
who recently returned from a tour of  
Great Britain and France, says that the  
foreign film makers were using every ef-  
fort to combat the importation of screen  
drama from America, but he added that  
they seemed to be waging a losing cam-  
paign.

"In England and France, the centres  
of the picture industry abroad," says  
Mr. Loew, "the producers lack the

## The crippled girl who became the world's most perfectly formed woman

### Annette Kellermann's Own Story

When I was a child I was so  
deformed as to be practically  
a cripple. I was bow-legged to  
an extreme degree; I could  
neither stand nor walk without  
iron braces. For nearly two  
years I had to fight against  
consumption. No one ever  
dreamed that some day I would  
become famous for the perfect  
proportions of my figure. No  
one ever thought I would be-  
come the champion woman  
swimmer of the world. No one  
ever dared to guess that I  
would be some day starred in  
great feature films. Yet that is  
exactly what has happened.  
My experience certainly shows  
that no woman need be discour-  
aged with her figure, her health, or  
her complexion. The truth is, tens  
of thousands of tired, sickly, over-  
weight or underweight women  
have already proved that a per-  
fect figure and radiant health can  
be acquired in only 15 minutes a  
day, through the same methods as  
I myself used. These startling,  
yet simple methods can now be  
used in your own home.  
I invite any woman who is inter-  
ested to write to me. I will gladly  
tell you how I can prove to you in  
10 days that you can learn to ac-  
quire the body beautiful, how to  
make your complexion rosy from  
the inside instead of from the outside, how to freshen and  
brighten and clarify a muddy, sallow face, how to stand  
and walk gracefully, how to add or remove weight at any  
part of the body; hips, busts, neck, arms, shoulders, chin,  
limbs, waist, abdomen; how to be full of health, strength  
and energy so that you can enjoy life to the utmost; how  
to be free from the many ailments due to physical ineffi-  
ciency; in short, how to acquire perfect womanhood.

Just mail the coupon below or write a letter and I will send  
you at once and without charge my interesting, illustrated  
new book, "The Body Beautiful." I will also explain about  
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now, and mail it, before my present supply of free books  
is exhausted.

Address, Annette Kellermann, Dept. 241, 29 West 34th  
Street, New York City.

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Dear Miss Kellerman: Please send me, entirely free  
of cost, your new book "The Body Beautiful." I am  
particularly interested in

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Body Building

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Address.....

City.....State.....

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Most wonder-  
ful offer ever made!  
Send a dollar TO-DAY! No  
bother! No delay! Beautiful  
cluster 7 fiery brilliant blue-  
white diamonds, platinum  
set comes at once for 30  
DAYS' FREE TRIAL. See for  
yourself that it looks exactly  
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monthly-price \$46.75. Other-  
wise return and we'll refund  
your dollar. Rush your dollar  
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wonderful values. Diamonds,  
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21-23 Maiden Lane New York





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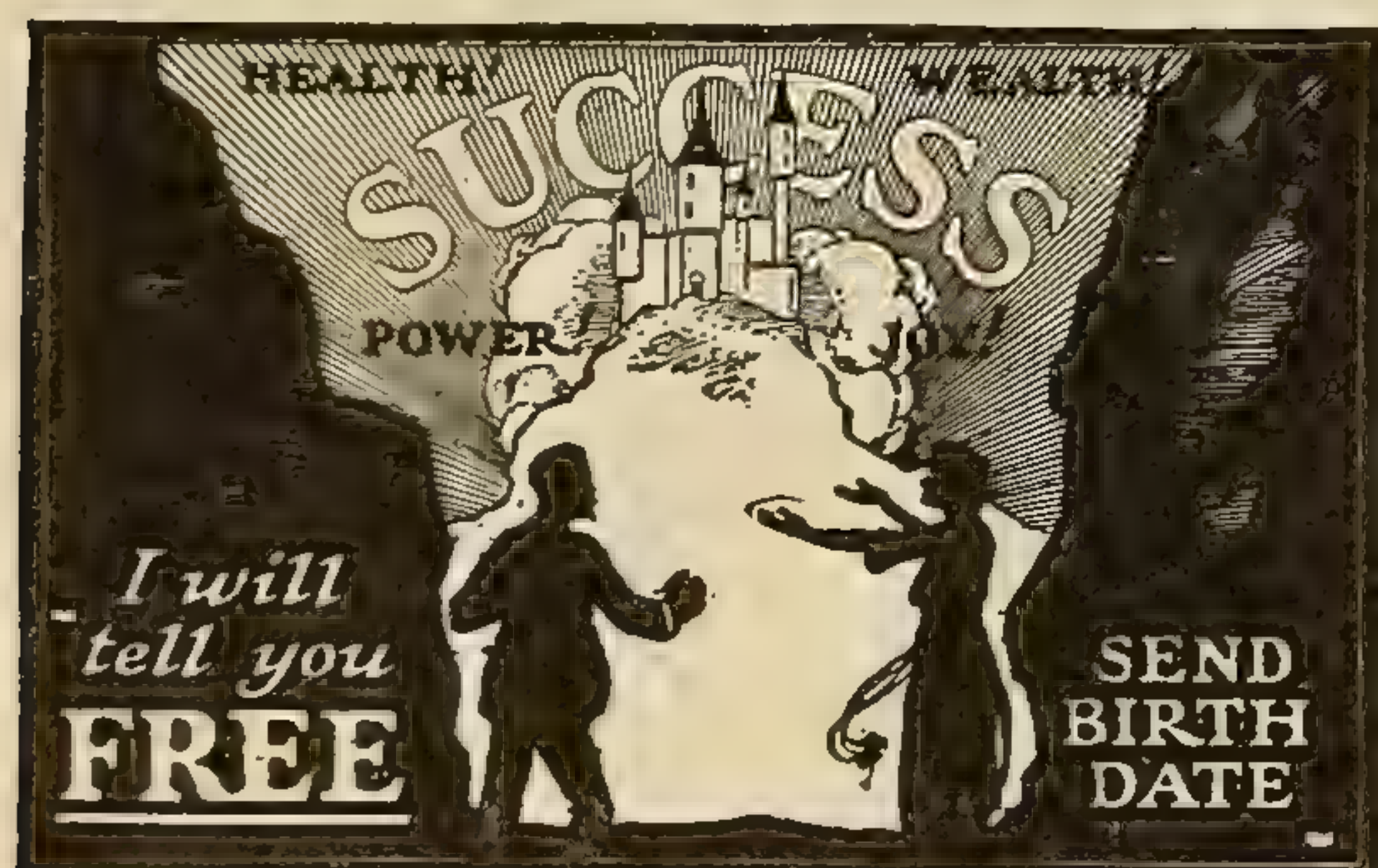
Make this test. You risk nothing. Wear a genuine Corodite and a Diamond side by side on the same finger for seven days. If you or your friends can tell the difference, send it back. You won't be out a single penny. If you keep the ring, the price printed here is all you pay. No additional installments. Remember, Corodites have the same facet cutting as genuine stones.

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No. 5—Gents' Massive Hand-Carved Octagon Gypsy	\$4.28

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**BEAUTIBUST CO., 1014-16 Lexington Bldg., Baltimore, Md.**

money to compete with American films. They lack the stars, too, and perhaps, most important of all, they lack the directors. Finally, to complete the burden of their difficulties, the climate in neither England nor France is as favorable as the climate of this country for exterior motion picture photography.

### Campaign Against Our Films

THERE has been a general campaign carried on against the importation of American pictures, and foreign producers have urged all sorts of defensive measures from a prohibitive tariff to an appeal to patronize native pictures on patriotic grounds. The tariff prohibition failed completely and the appeal to patriotism made little more headway because motion pictures devotees have not been able to see anything destructive to national traditions or institutions abroad in our pictures. They go to the theatre to be entertained, and they find that we entertain them better than do their own motion picture producers.

English producers have sought to stem the tidal wave of American pictures, Mr. Loew said, by engaging American directors and American stars and thus seeking to pattern their pictures after ours.

"But our best directors and our greatest stars remain here," he added, "for, among other things, there is more money and more fame for them with us, and unlimited opportunity"

"My judgment is that the director is nine-tenths of a picture, and entitled to nine-tenths of the credit for the success of it. I do not even hold a director responsible for the failure of a picture, if the producer has not given him the materials and the money necessary to do the work properly. Oh, I'll never worry about foreign producers taking our stars, if we can retain our directors, for the right kind of directors can discover and develop new stars as rapidly as necessary."

The biggest foreign film companies, Mr. Loew said, are mere pygmies in comparison with the great American picture corporations.

"The trouble is that they are not good pictures," he said, "as judged by the high American standards. Occasionally, one does meet with approval, but most of them fall far short. Nor does there seem to be any prospect that they will improve. Against this, American films are welcomed by foreign film devotees. Why, the most popular of all screen stars in Europe is our Jackie Coogan!"

**Be sure to read**  
George Jean Nathan's stage criticisms in Screenland!  
**See Page 69**

# Motion Picture Directory

- ASSOCIATED FIRST NATIONAL PICTURES,** 383 Madison Avenue, New York City.  
Richard Barthelmess Productions, Inspiration Pictures, 565 Fifth Avenue, New York City.  
Edwin Carewe Productions, Associated First Nat'l Pictures, 619 Pacific Finance Bldg., Los Angeles, Calif.  
Allen Holubar Productions, Union League Bldg., Third and Hill Streets, Los Angeles, Calif.  
Thomas H. Ince Productions, Ince Studios, Culver City, Calif.  
John M. Stahl Productions, Mayer Studio, 3800 Mission Road, Los Angeles, Calif.  
Norma and Constance Talmadge Productions, United Studios, Hollywood, Calif.  
Maurice Tourneur Productions, United Studios, Hollywood, Calif.  
Laurence Trimble-Jane Murfin Productions, Associated First Nat'l Pictures, 6 West 48th Street, New York City.  
Louis Mayer Productions, 3800 Mission Road, Los Angeles, Calif.  
Richard Walton Tully Productions, United Studios, Hollywood, Calif.  
Charles Ray Productions, 1428 Fleming Street, Los Angeles, Calif.
- EDUCATIONAL FILMS CORPORATION,** 370 Seventh Avenue, New York City.  
Christie Comedies, Christie Film Co., Inc., Sunset at Gower St., Los Angeles, Calif.  
Hamilton Comedies, Lloyd Hamilton, Corp., 5341 Melrose Avenue, Hollywood, Calif.  
Mermaid Comedies, Jack White Corp., 5341 Melrose Avenue, Hollywood, Calif.
- FAMOUS PLAYERS-LASKY CORPORATION (PARAMOUNT),** 485 Fifth Avenue, New York City.  
Paramount, Pierce Ave. and Sixth St., Long Island City, N. Y.  
Lasky, Hollywood, Calif.  
Wm. S. Hart Productions, 1215 Bates Street, Hollywood, Calif.
- FOX FILM CORPORATION,** 10th Ave. and 55th St., New York City; 1401 N. Western Ave., Los Angeles, Calif.
- GOLDWYN PICTURES CORPORATION,** 469 Fifth Avenue, New York City; Culver City, Calif.  
International Films, Inc. (Cosmopolitan Productions), 729 Seventh Avenue, New York City; Second Avenue and 127th St., New York City.
- GOLDWYN, SAMUEL,** 383 Madison Avenue, New York City.
- W. W. HODKINSON CORPORATION,** 469 Fifth Avenue, New York City.
- MASTODON FILMS, INC.,** C. C. Burr, 135 West 44th Street, New York City; Glendale, Long Island.
- METRO PICTURE CORPORATION,** 1540 Broadway, New York City; Romaine and Cahuenga Avenue, Hollywood, Calif.  
Tiffany Productions, 1540 Broadway, New York City.  
Buster Keaton Productions, Keaton Studio, 1205 Lillian Way, Hollywood, Calif.  
Jackie Coogan, United Studios, Hollywood, Calif.
- PATHE EXCHANGE,** Pathe Bldg., 35 West 45th Street, New York City; (Associated Exhibitors).  
Hal E. Roach Studios, Inc., Culver City, Calif.  
Mack Sennett Comedy Productions, Los Angeles, Calif.
- PREFERRED PICTURES,** 1650 Broadway, New York City; Mayer-Schulberg Studio, 3800 Mission Road, Los Angeles, Calif. Tom Forman, Victor Schertzinger and Louis J. Gasnier Productions.
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- R-C PICTURES CORPORATION,** 723 Seventh Avenue, New York City; Corner Gower and Melrose Streets, Hollywood, Calif.
- UNITED ARTISTS CORPORATION,** 729 Seventh Avenue, New York City.  
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Rex Beach Productions, United Artists Corp., 729 Seventh Avenue, New York City.  
Charlie Chaplin Studios, 1416 LaBrea Ave., Hollywood, Calif.  
D. W. Griffith Studios, Orienta Point, Mamaroneck, N. Y.  
Jack Pickford, Mary Pickford Studio, Hollywood, Calif.  
Mary Pickford and Douglas Fairbanks Studio, Hollywood, Calif.
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Century Comedies, Circle Blvd., Hollywood, Calif.
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## In the Temple of Tee-Hee

ALL the others have their gag-men. They know it, for though famous gagsters like Sam Taylor bewail their lot they are not paid with flannel bank-notes. Their salaries range from \$75 to \$750 a week. But only the income tax collector knows which is whose.

Jean Haves, independent smartster, drags down \$750. Al Martin works for Universal. Carl Laemmle is his boss. Hence a figure of mine as to Al's salary would be but guess-work and perhaps unfair to all of us.

Charlie Chaplin pays Chuck Reisner \$600. Tommy Gray is at Universal. Joe Mitchell snarls in at least \$500 weekly

from Buster Keaton's bankroll; while H. M. Walker and Sam Taylor put an equal crimp in Harold Lloyd's poke. Tom McNamara and C. H. Wellington get plenty from Hal Roach. Marcel Perez pares down Jimmy Aubrey's roll regularly for \$400, but Jack Collins, surrounded by Jack White's mermaids, ought to be willing to work for less.

Life is certainly tough on the high priests in the Temples of Tee-Hee. The tickle-teasers in Hollywood's glee-factories are solidly entrenched behind a bulwark of boodle. They have developed a taste for high powered life by developing film farces.

Long may they rave!

From Babylon to Hollywood—From page 35

## A Review of the Vampire

So you See,  
I was  
The First French Vamp.

Now  
I am in Hollywood—  
I Began Life Anew.  
I Don't Know  
What it's All About, but  
I've had  
An Awfully Good Time.  
I have Wrecked More Homes,  
Broken More Hearts, and  
Paid More Income Tax  
Than at any Other Period  
In my History.  
And Yet  
I am Admired and Respected  
By Half the World.  
The Other Half  
Wants to Marry Me.  
It's a Grand Feeling.  
At First  
I Went In  
For Tiger Skins and  
Fish-Net Effects.  
Of Late, I've Been  
Buying my Gowns  
From the Best Modistes. I  
Wear Black Pearls  
Instead of Diamonds; and  
I Even Smoke Cigarettes  
Without a Holder.

Not Long ago  
My Director Asked Me  
To Lure a Prosperous Young  
Business Man  
Away from  
His Suburban Wife  
And Two Lovely Children.  
I had Kicked Up Kingdoms  
Without a Qualm; but Now  
I had My Public to Think Of.  
I Couldn't Do It.

I SAW  
That it was Up to Me  
To Help Keep  
The Screen Clean.  
I Determined  
To Lead  
A Bigger, Better Life.  
To Hide Away  
In the Hills Somewhere,  
And Try to Forget.  
It was a Wire from Will Hays  
That Brought Me Back.  
It Read—you've Guessed It—  
"Come Home;  
All is Forgiven."  
It was Then I Realized  
That there is a Place for Me  
In the World of Films.  
All that I Am  
I Owe to Them.  
Motion Pictures have Made Me  
An Honest Woman.

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## Too Good to be True

she married. She was pretty and blonde and—well that's about all. And Gloria Hope. Where have you heard that name before? Oh, yes, she is the wife of Lloyd Hughes and you think you have seen her in pictures.

Most of the girls of Our Club have been recommended to take the place of the Mabel Normands, the Pearl Whites, the Norma Talmadges, the Nazimovas, the Mary Pickfords, the Alice Joyces and the Blanche Sweets who have gradually been growing scarcer on the screen. They are being groomed and trained for future stardom.

### All Nice Gals of Nice Families

IN fact, the baby stars will be an improvement on the older generation. They will have no shadows of poverty, shabbiness and sordidness darkening their pasts. They won't have the horrid experience of working in dingy little studios with rough-neck directors and small salaries. They won't have the dispiriting adventure of working their way into public recognition; the press agents have smoothed that path for them.

They are nice girls of good family. They have bungalows, little motor cars, good clothes and they lead the sheltered lives of high school girls. No one can say a word against their morals. Lois Wilson's reputation is considerably higher than Eleanora Duse's. Patsy Ruth Miller may not be as great a comedienne as Mrs. Fiske but she went to a nice private school in St. Louis, whereas St. Louis remembers Mrs. Fiske as the homely daughter of shabby theatrical folks.

Unfortunately for the precedent of screen stardom, even the movie stars weren't always socially acceptable. Most of the genuine favorites had humble beginnings. They sharpened their wits on something less sweet than fudge.

### Patsy Wants To Be Like Nazimova

PATSY RUTH MILLER once wanted to be "exactly like Nazimova." In order to realize her ambition, Patsy Ruth might

go to Russia and learn how it feels to be a Jewess in an intolerant community. And then she ought to learn how it feels to come to a strange country and play in a slum theater.

Colleen Moore has one thing in common with Mabel Normand—she's Irish. But Colleen's family—the Morrisons—are nice people. Mabel's family lives in Staten Island where they are able to enjoy their native customs in peace. Mabel went to work when she was fifteen because the family had grown too large and demanding for father's pay envelope.

As for the girls who would be Alice Joyces, Pearl Whites, Norma Talmadges and Blanche Sweets, they may have all the social advantages of Our Club, but unfortunately social advantages do not create actresses. The only social advantage that Pearl White enjoyed was life in a circus. Alice Joyce's early social circle was in the studios where models pose for hats. When Blanche Sweet was a baby star at the Biograph Studio, no one took the trouble to tell the world about it. Blanche didn't even get her name on the screen. Norma Talmadge worked for Vitagraph for twenty-five dollars a week and no publicity.

### Where Are The Stars of Tomorrow?

THE future of the screen may lie with the baby stars just as the future of American social life may lie in the ice cream soda. But I doubt. In spite of the assurances of the press agents that these nice young ladies are the emotional actresses of tomorrow, I still believe that there are good bootleg stars now being snubbed, discouraged and unpress-agented in the ranks of the extra girls in Hollywood.

I see no reason to believe that a public trained to enjoy Gloria Swanson and Pola Negri is going to get just as worked up over May McAvoy and Lois Wilson. However, if one of the members of Our Club gets mixed up in a divorce suit or gets thrown out of the Ambassador for being too rough, I'll be generous and admit that she has possibilities as an emotional actress.

## Do You Really Know Your Screen Favorite?

Ⓒ Every human being has two distinct—and radically different—sides to his or her face.

Ⓒ Which side of your film favorite's face has won your heart?

Ⓒ SCREENLAND has secured a fascinating article on this unusual subject for publication in its FEBRUARY issue.

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## The Wolf at the Studio Door

*Night and The White Rose* as pot boilers. There was still the studio overhead to be met—and yet Griffith could afford no real casts, no real producing staff and no real stories, for real stories cost money. In fact he had to sell some of the stories which he had secured, such as *Java Head* and *Wild Oranges*.

### Stakes Future on New Film

SUCH is the Griffith story to September, 1923, when he launched upon his production of *America*, his Revolutionary spectacle, staking his future upon it. *America* will either make or break him—and there will be nothing indefinite about the outcome on that point.

The spectacle of the one big screen producer hounded by creditors is really an astonishing commentary upon the making of pictures. It is amazing that no financial interests have gone to his aid.

It is equally amazing that Griffith accomplished what he had. At any point Griffith might have allied himself permanently with some big producing organization, after the fashion of the Cecil de Milles and the Rex Ingrams, but he would have lost the very freedom for which he has fought since the first days of pictures.

### Griffith is Film's One Independent

THIS is not a defence of Griffith, despite my great personal admiration for the man. It may well be that Griffith is a bad business man and that all the obstacles that had blocked his path since *Intolerance* are ones of his own making. But it must be remembered that Griffith, save for Chaplin, is the one and only fearless independent in the world of picture-making. And we need independents!

Griffith actually does everything him-

self. Where other directors have batteries of assistant directors, huge technical staffs and elaborate scenario departments, he fights a lone battle. And he has never taken over six months for any single production in his whole career.

While Griffith has thrown himself completely into *America*, I think there is just a certain tinge of cynicism about him now.

"I'm beginning to worship the dollar, too," he told me the other day. "After all, it means a kind of freedom. It's maddening to always need money. Sometimes I wish I could leave picture-making forever. Yes, I think a little place somewhere along Chesapeake Bay would be the spot to dream away the days, with a sailboat and never a mention of motion pictures.

### What Lies Ahead of Our Photoplay?

SOMETIMES I think that I never want to see another picture—and most of the time I feel that I never want to make another. They exhaust and consume you. And yet I probably couldn't stop.

"Possibly I couldn't because I want to find out what lies ahead of our pictures of today. We have proven that the field of the spectacular is ours—that the stage is no match there. I wouldn't be surprised if we ultimately proved that the screen could be far more subtle and intimate than the stage in revealing the inner human.

"And yet I wonder. Does the public want the photoplay to go on? Is the public ever going to be big enough for that, the mass of the public, I mean? Who has ever combined a great popular success and great art? Shakespeare, perhaps. Art is a thing apart, I fear, for the few. The multitude is too busy fighting for its existence. . . . Still, who knows?"

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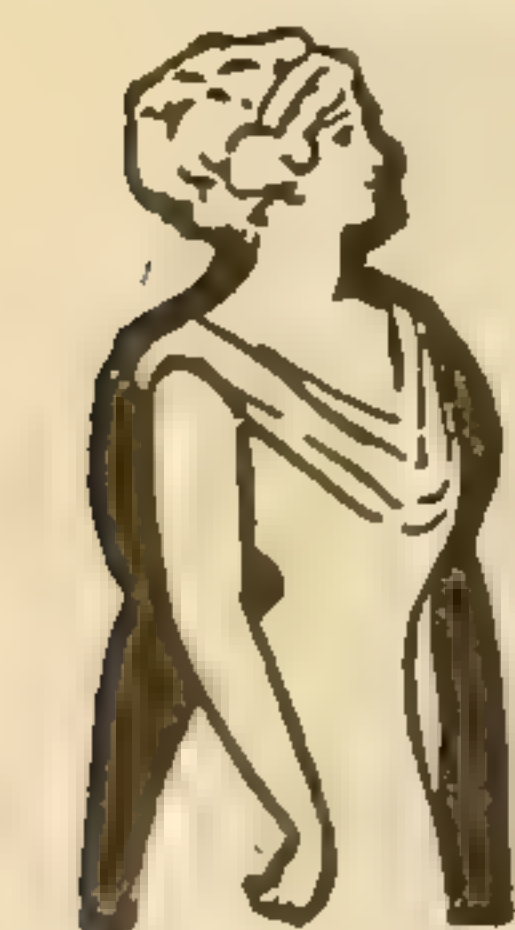
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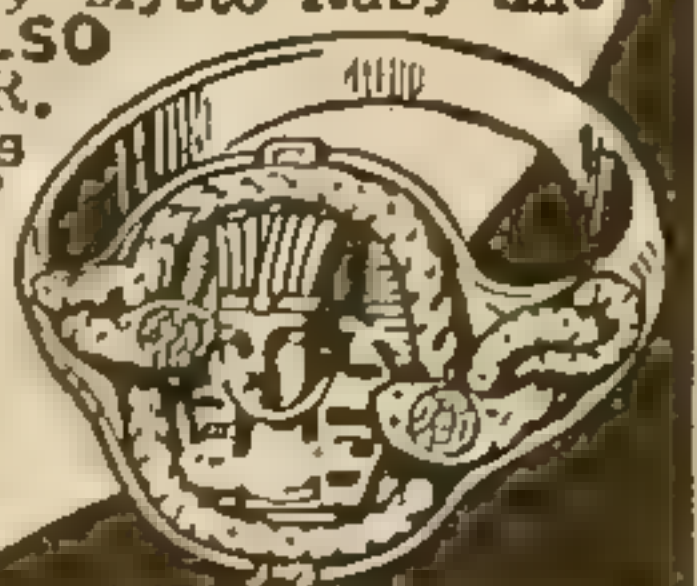


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Something of the Gamin is Lenore Ulric—From page 57

## Kiki Minus Pose

*Restless, Nervous and Eager*

LENORE'S huge brown eyes glowed. "I never tire of a part. Every audience is a new audience. I have to give my best. I've played *Kiki* for two years now, and she's still new to me. But I must gain a little weight. As it is, I'm using my reserve strength."

She's slim and very pale. When she made her old pictures she was plump. She was, she says, at that age when a girl gets either—ee-ther—thin or fat, and she got fat.

She's restless, nervous, eager. Her nails are very short; I wonder if she bites them? She acts herself. Something of the gamin; much of the child. Speaking in awed tones of the great big autographed picture Sarah Bernhardt gave her. She's absolutely natural.

*Emotions vs. Suppression*

I HATE suppression. It's unwholesome and unhealthy. As one feels he should act. It's better to express one's emotions than to keep them bottled up. It's that way with anger. If you control it all the time it eats your heart out."

She approaches everything with the same enthusiasm. The theater—when she isn't acting herself she's watching others act. Jazz—she loves it. Especially the tuneful effusions of Mr. Berlin. There's nothing exotic or worldly about her.

She says she'll be happy if the plans for her materialize. California and pictures in the summer; Paris and London next year. But she'll go right on dreaming. There will always be something more for her to do. "I've never had a vacation. I think they're stupid. I wear myself out trying to rest. When I was ill several months ago I should have stayed in bed. I couldn't. I got up and made my nurse take me to all the theaters in town."

When I said, back there, that you should speak to her about this background thing. I didn't really mean it. I think it would be better to let her go along just as she is.

was not staged. An odd stocking and a stray chemise. A mass of toilet articles and a bronze Buddha. Two trunks—old, battered and bulging. They must have held the Ulric wardrobe since *The Bird of Paradise*. I hope she doesn't read the magazine advertisements of wardrobe trunks—those complete, shiny, indestructible ones.

The best judges of a celebrity's soul are the ones who knew her when: Sylvester Simplex, the leading man, who played with Miss Stella in stock company days, will tell you he used to loan her car-fare, and now when she passes in her imported car she doesn't even nod to him.

*Miss Ulric Hasn't Changed*

I KNOW a girl who played with Lenore Ulric in her first engagement. It was long before the Belasco days. Lenore was just a rather crude child who needed a helping hand now and then. She was sending most of her modest salary home to her folks—she's one of a large family. After Lenore's success her old friends looked her up—with some trepidation. Lenore did not, in the usual manner, pause and murmur, "Miss—what is the name? Ah, yes—" but plunged right into recollection.

An actor knew her in her Chicago screen days when she was living in a funny little out-of-the-way hotel. The story goes that the film company, failing to see her possibilities, fired her. Lenore still speaks to that actor. Another knew her when she was playing *The Bird of Paradise*. "I saw her again, after all those years, in California not long ago," he said. "She's just the same. More poise, naturally. But the same sweet kid."

I recalled that Lillian Gish told me she went back-stage to see Miss Ulric after a performance of *The Son Daughter*. The terrific emotional demands of the part left the star really exhausted. "And yet," marvelled Lillian, "she is equal—more than equal to it at every performance. She gives all she has to a role."

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## Animal Actors of the Screen

still, and then run at command. He is now three years old, and a veteran "trouper." He is part bulldog and part fox-terrier.

### Take Orders from Only One Master

**E**AST is always with him on the set. A trained dog is necessarily a one-man dog, and Buddy takes orders only from his master. Even his beloved mistress, who is the comedienne, Gale Henry, in professional life, cannot give him orders. On the set, in the midst of the bedlam that prevails on every stage, Buddy listens for one voice, his master's. The director means nothing in his young life. East stands at various positions on the set and directs his pet. If he stood at the same place all the time, the dog would learn to look toward that place, thus smashing all camera laws.

Teddy, who has just finished eight years of comedy making on the Sennett lot, had no "tricks," but he has an uncanny understanding. Joe Simpkins, his owner, has trained him to understand almost everything he says to him. The dog will watch his master's face attentively, almost as if he were reading his master's lips.

### Teddy is Very Ritz-y

**T**EDDY has learned that final lesson in dog education to pay no attention to other dogs. When another dog comes on the set instead of sociably touching noses in the inevitable dog fashion, Teddy gives him merely a passing glance. He is very Ritz-y with other dogs, is Teddy.

Every six months Teddy goes to the dentist, to have his teeth put in perfect condition. He makes regular visits to the chiropodist, to have his nails filed and kept at a comfortable length. He gets his baths and oil rubs, and is altogether treated with the attention due a famous movie star. He earns it. For the length of his Sennett contract, he earned a regular salary of \$250 a week.

Rin-tin-tin, the famous dog-star of *Where the North Begins*, probably has the most romantic history of any of the screen dogs. He was born under fire, in the trenches in Belgium. His master captured an abandoned German police dog. One of his comrades found a female of the same breed. The two mated, and two puppies were born, a male and a female. The male was promptly named Rin-tin-tin and the female Ninette, after the little good-luck dolls then so popular in France. Lee Duncan brought both pup-

pies to America with him after the war. The female died on board ship, but the male puppy thrived. The father, by the way, was shell shocked and could not be brought to this country.

### Rin-tin-tin's History

**D**UNCAN found the puppy so intelligent that he began teaching him little tricks, for his own amusement. Rin-tin-tin learned rapidly, so rapidly that Duncan finally gave up his position in a Los Angeles store and gave his whole time to training his pet. A director saw the dog, and used him in a picture, and from that time on Rin-tin-tin's rise to fame was rapid.

In Duncan's absence, Rin-tin-tin is cared for by Duncan's mother. Rin-tin, as he is affectionately dubbed, soon discovered that he had a friend at court. At first, Mrs. Duncan sometimes went with her son to the studio, but the practice had to be discontinued for the sake of discipline. Whenever Duncan would be the least bit stern with Rin-tin, the dog would run to Mrs. Duncan and put his head in her lap, for all the world like a naughty little boy caught in the jam closet and running to his grandma for protection from punishment!

At present Rin-tin-tin is on tour, making personal appearances, if you please. One of his greatest tricks is jumping a twelve-foot fence. A real accomplishment!

Cameo, the bull pup often used in Sennett comedies, has a bid for fame in that he is probably the only screen dog who came into the world through a Caesarian operation. His mother, Shimmy, died at his birth, and Cameo was brought up on a diet of milk and lime-water, administered with an eye-dropper until the puppy was big enough to take a baby's bottle. He has an intelligence that is uncanny.

### Brownie is Canine Beau Brummel

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### Pepper Loves to Act

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There are those who insist that trained dogs are brought to that state of education by cruelty. They picture dog-trainers as modern Simon Legrees, brandishing the lash over the heads of the trembling dogs. But such is not the case. Cruelty could never produce the perfect adoration that these dogs give their masters. A stern word makes them droop with shame, and a pleasant word causes them to nearly wag their stubby tails off. It was patience and kindness that educated these dogs, and certainly patience pays.

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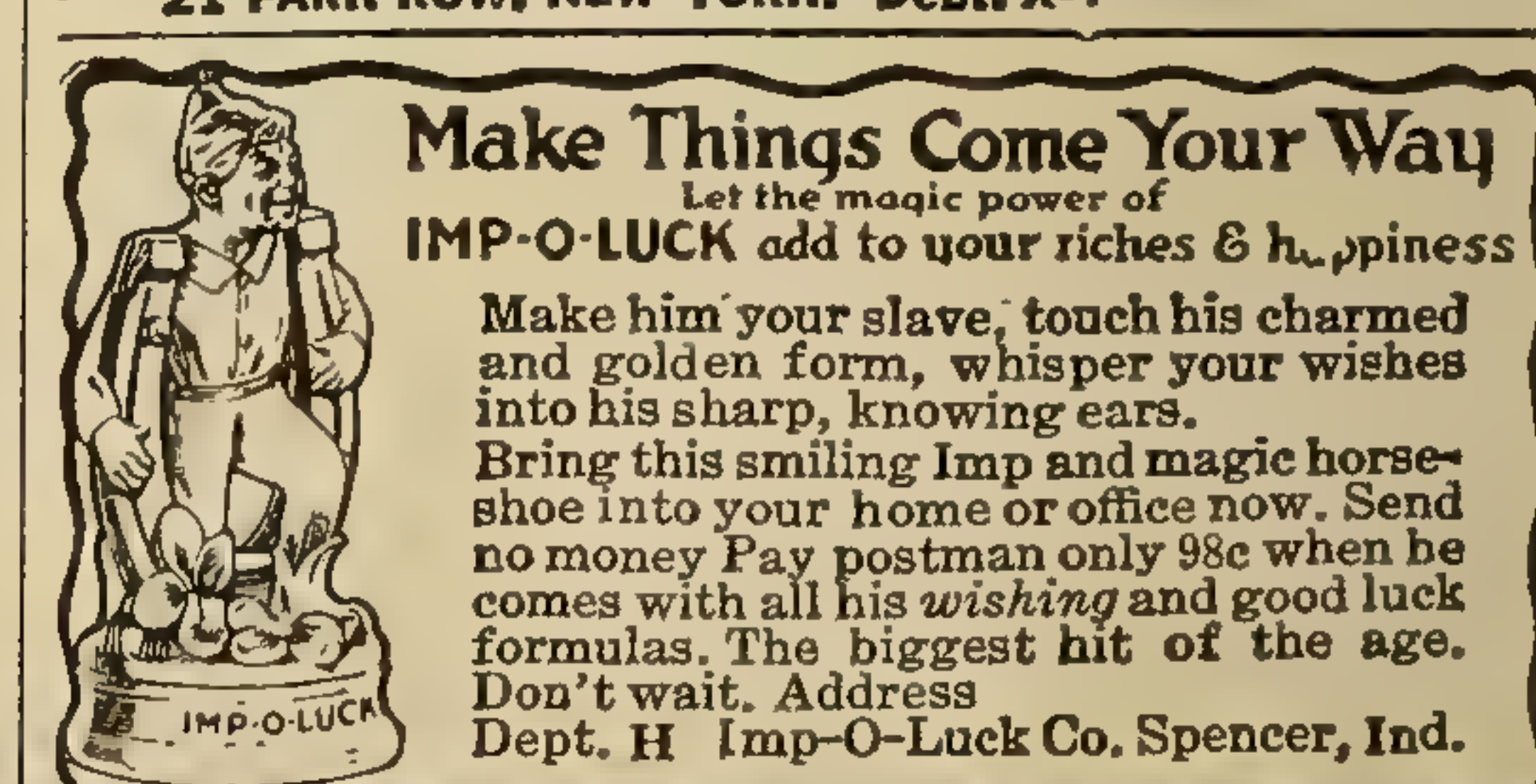
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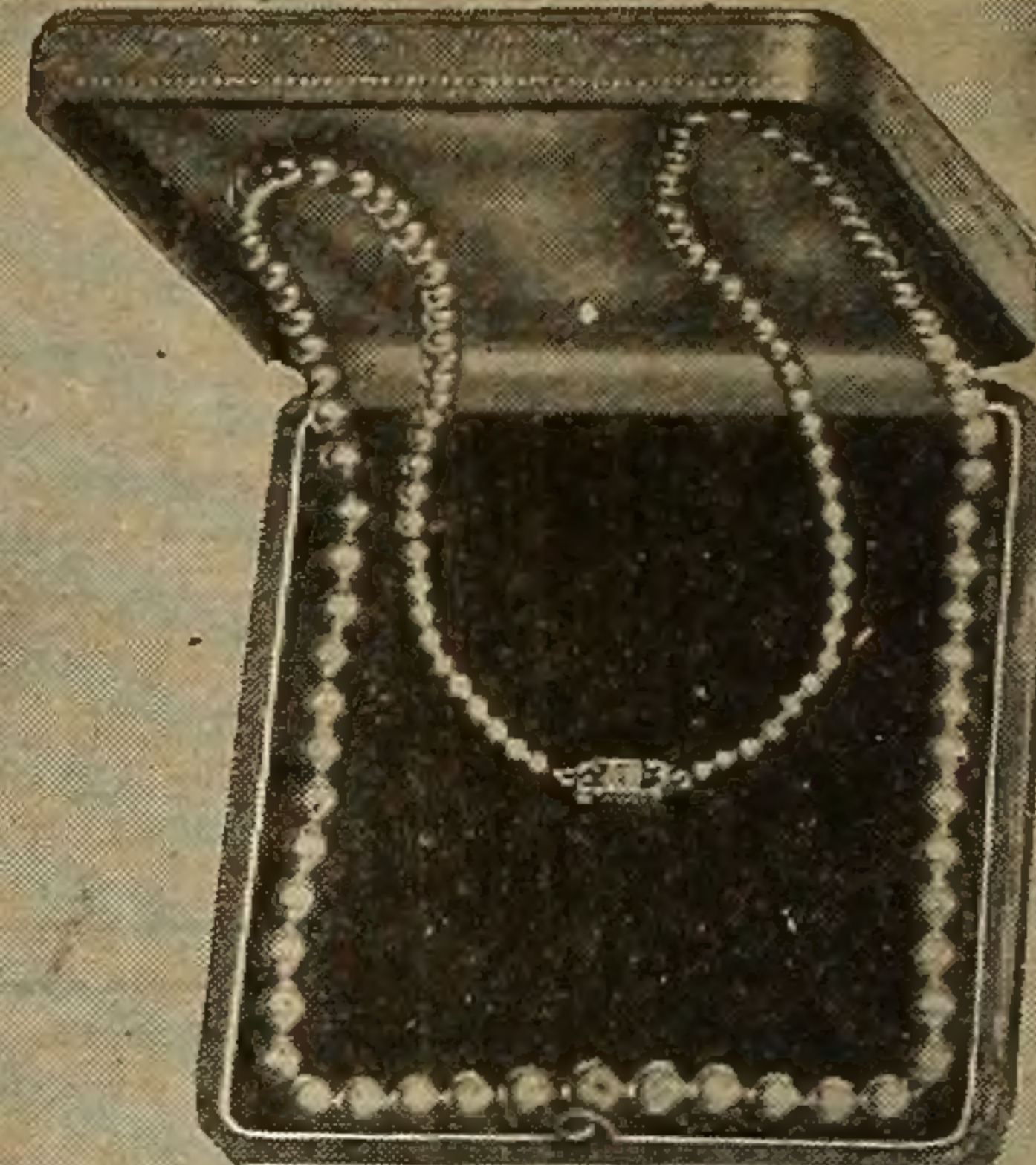
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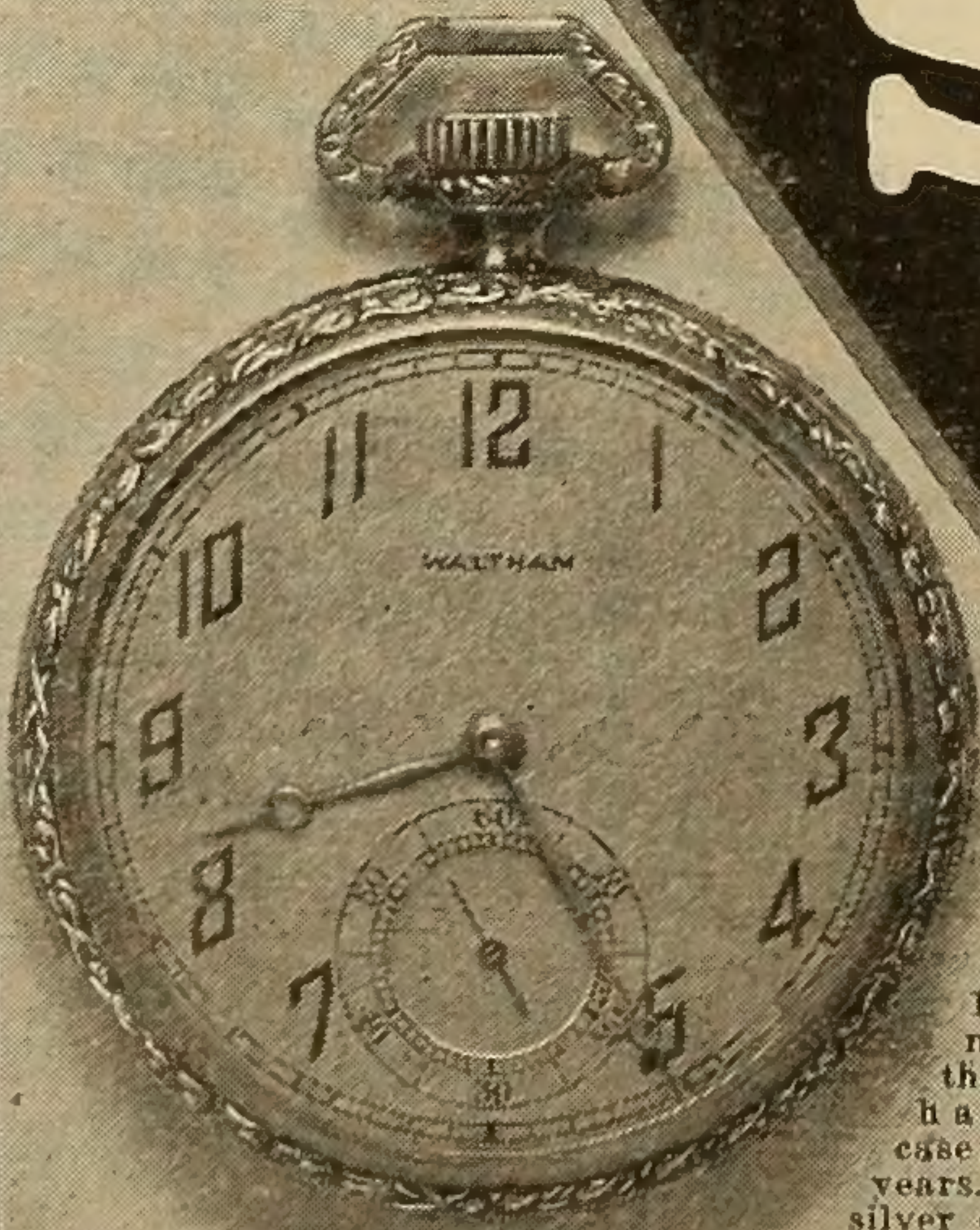
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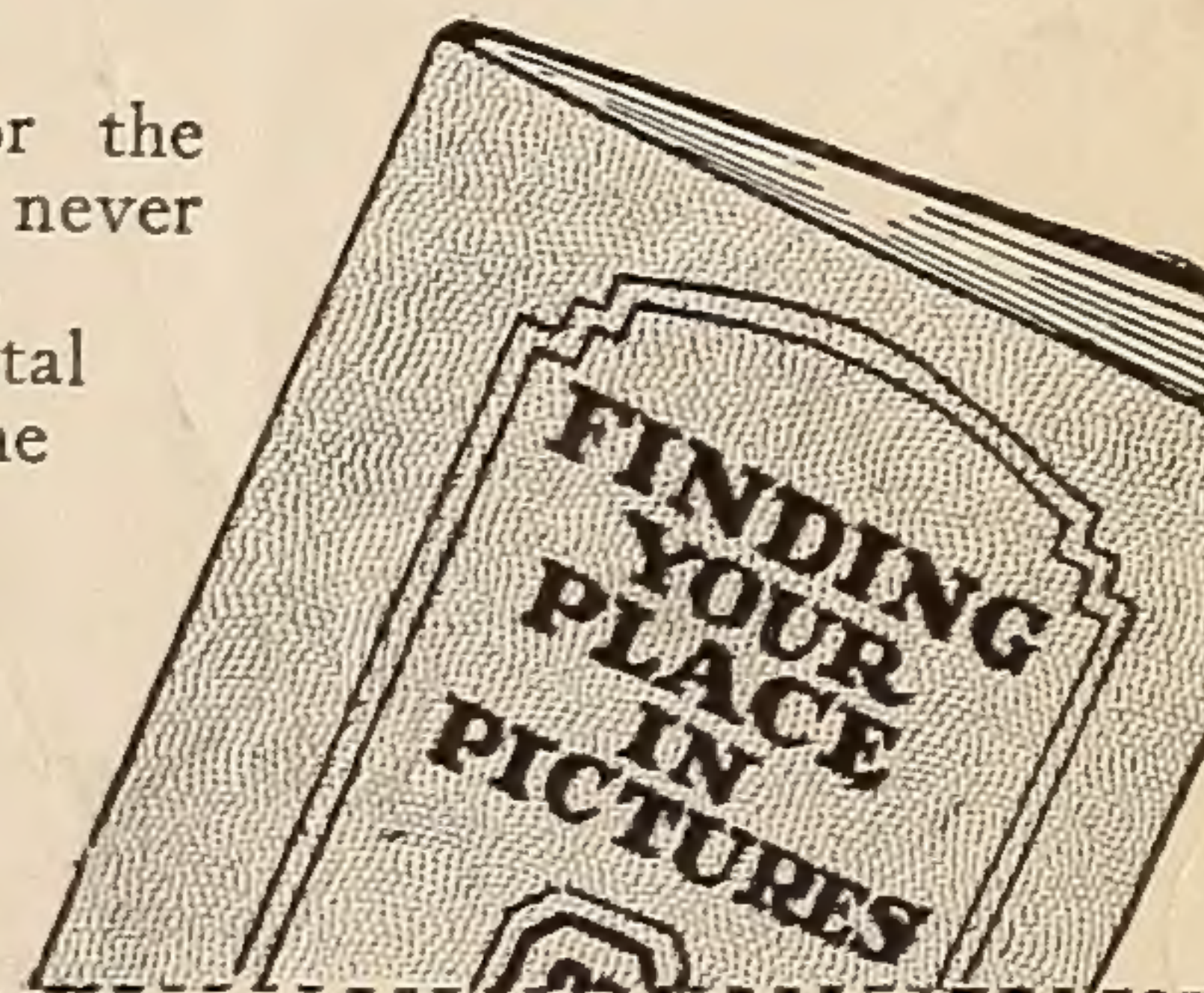
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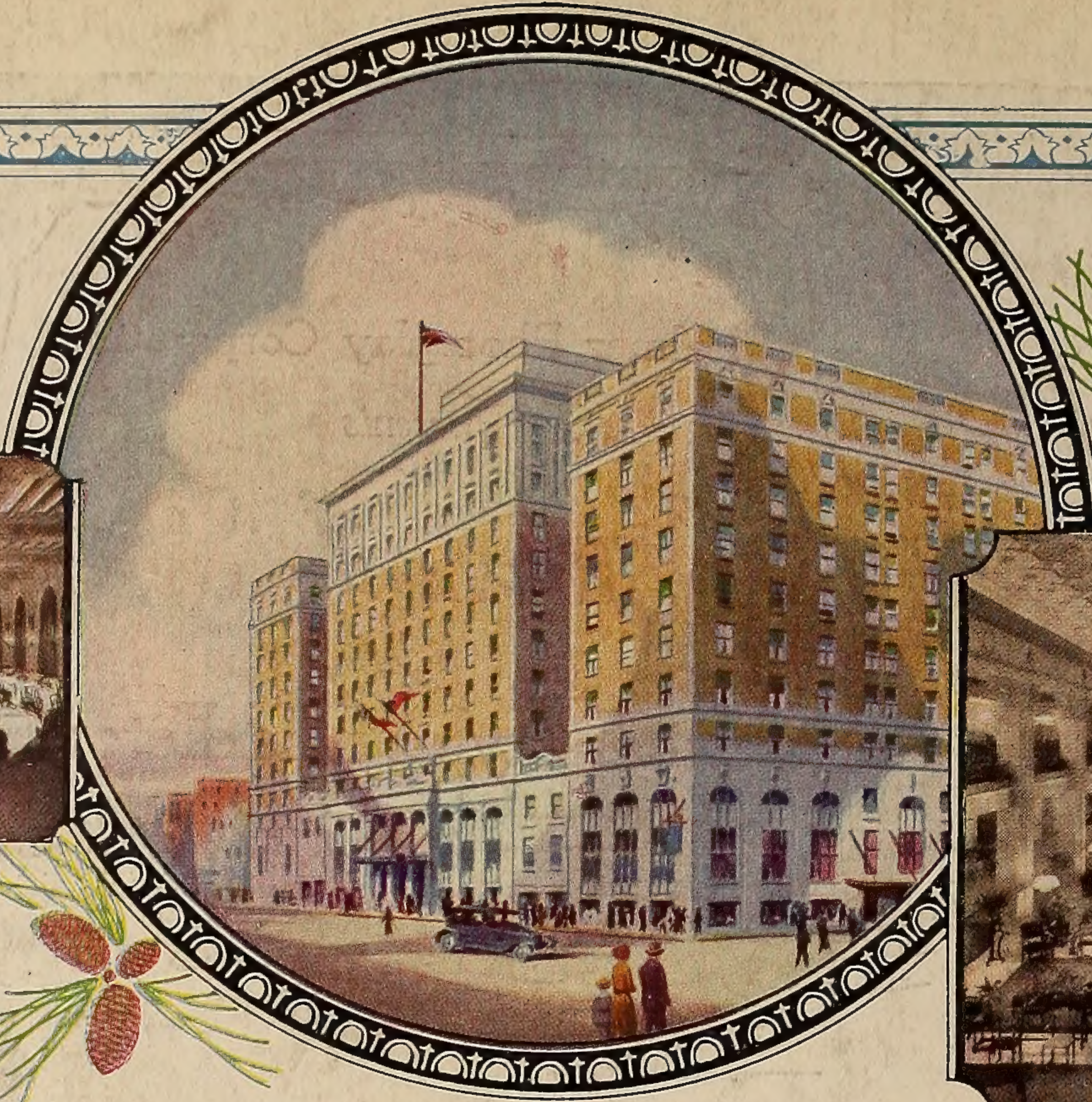
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